

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 5, 2002

Fall Titles Should Lift DVD Biz To New Levels

BY JILL KIPNIS

LOS ANGELES—Displaying its might, the DVD format set sales milestones week after week during the fourth quarter last year. As this year's holiday buying season kicks off, retailers and home-video executives are unanimously forecasting a watershed quarter

for DVD, with many titles predicted to surpass 4 million units in their debut weeks amid the busiest release schedule in the format's history.

The quarter starts as the movie industry comes off its best summer ever: The total North American box-office take between Memorial Day and Labor Day was \$3.14 billion—up 2.5% from the previous summer, according to box-office tracking firm Exhibitor Relations.

"The summer was really good for blockbusters at the movie theater," says Bill Cimino, spokesman for Richmond, Va.-based Circuit City, "and that [marketing] momentum will carry over [into DVD sales] this fall."

Columbia TriStar Home Entertainment
(Continued on page 90)

Stores Hope Veteran Acts Will Rock Music Sales

BY MARGO WHITMIRE

LOS ANGELES—"Meet the new boss, same as the old boss" could be a popular refrain at U.S. music stores this holiday buying season, as retailers surveyed by *Billboard* expect the unusual number of releases by veteran rock favorites to put on a good show during the fourth quarter.

While retailers are skeptical that any one artist can pull the industry out of its worst sales slump in more than a decade, they are banking on the appeal of music to an older consumer to help lift their results. In contrast, retailers say sales of youth-oriented albums are jeopardized by CD burning and file sharing among teens.

"When the older consumers find out about new releases, they go out and buy them. They don't have the time to download all day," says Mike Pratt, VP of merchandising for seven-store, Omaha, Neb.-based Homer's Music. He adds that "these are the artists that deliver, that put out a full album of good material."

The prediction is based in part
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No Party For Dance Retailers

Key Stores Shut Doors; CD Burning, Lack Of Singles Blamed For Demise

BY MICHAEL PADILETTA

NEW YORK—To quote one of Deborah Cox's many dancefloor hits, "things just ain't the same" for dance and electronic specialty retailers. In an age of illegal downloads, file sharing, and CD burning—as well as the demise of the commercial single, the advent of technology for manipulating MP3 files, and a depressed club scene—retailers are having a tough time.

While these factors affect the entire industry, they resonate especially loud within the dance/electronic music community, which generates less in sales volume than many other genres. In the past 12 months, numerous highly regarded dance music

specialty retailers have shuttered their doors.

In New York, Beyond Bass and Dub Spot have closed. Ditto for 12-Inch Dance, an institution in Washington, D.C.; Culture 7 in Columbus, Ohio; Yesterday & Today in Miami; Oak Lawn Records in Dallas; CD and Record Rack in San Francisco; Liquid 303 in Las Vegas; Plastik Records and Just Dance in Phoenix; and Rhythm Music in San Jose, among others.

At the same time, other stores—including Better Days Records in Louisville, Ky.; Satellite Records in New York; and E.D.'s Records in Atlanta—have had to downsize or are barely hanging on. One store, the 45-year-old Record Rack in Houston,

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Ocean Way Mixes Latest Gear With 'A Vintage Vibe'

BY CHRISTOPHER WALSH

HOLLYWOOD—"When I was a kid and looked at photos of sessions, studios looked like Ocean Way," producer Don Was recalls. "They would *avvv* pictures"

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Santana's Aim: A Musical Union With Humanity

BY LARRY FLICK

NEW YORK—Carlos Santana acknowledges that he faced a potentially tenebrous scenario when he began assembling material for the follow-up to his monumentally successful 1999 opus, *Supernatural*. But rather than succumb to the tension, the legendary artist chose to embrace the possibility of crafting another collection of sounds that could touch the world at large.

Ever philosophical, Santana,
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David Wild
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Labels, Artists Spar Over Accounting

BY MELINDA NEWMAN

LOS ANGELES—Gary Sherman, president of the Recording Industry Assn. of America, says California Sen. Kevin Murray's (D-Culver City) plan to possibly introduce legislation that creates penalties for labels who under-report artist royalties is not viable.

His comments came following the second hearing on record accounting practices held by the California Senate's judiciary committee an executive committee on the entertainment industry Sept. 24 here.

The hearing included testimony by a number of artists including Don Henley, Glenn Frey, Rubin Blades, Clint Black, Steve Vai, and Jennifer Warnes, all of whom advocated legislation, as well as representatives from the five major label groups, who believe any disputes can be settled without legislative intervention.

Sherman says, "I think the [label] testimony was actually compelling as to why introducing penalties for contract interpretation issues is the wrong way to go."

Murray told "Billboard," "If [labels] don't have to pay the auditing fees or the attorney fees, plus not pay any kind of penalty, why is the disincentive to under-report?" Or maybe you should just introduce laws for artists to independently verify audit procedures."

The artists described an audit situation that can last for years and leaves the artist

with huge legal bills after he or she usually settles for an amount much less than what their auditor says they are owed in order to get on with his or her career. "It can take five years to get through the first phase of litigation," says Black, who audited RCA. "There's a very small list of artists who can sustain that."

Simon Renshaw, manager of Dixie Chicks (who recently settled a royalty

companies also say an auditor can't be involved in another audit at the same time, so you can never get 10 artists together who were involved with a recording company. The major artist can afford to fight; the guys who are just making an OK living can't afford any course of redress with these issues."

Artists also alleged that labels pay a "shell game" with royalties, hiding them behind "reserves"—album sales not declared because of potential returns—free goods, foreign sales, and other intricacies.

For their part, the label representatives said they are constantly addressing how to make royalty statements easier to understand and that when the labels are audited, they generally settle for a very small amount, indicating the labels and artists aren't as far apart as the acts say. "Over the last five years, the average EMI audit settlement represented only 3.4% of the total auditing artist's royalty earnings for the period audited," Capitol Records senior VP of legal affairs business affairs, John Ray, says. He added that during that time period, EMI North America has averaged only eight audits a year.

California Sen. Bill Battin (R-La Quinta) the only senator apart from Murray to attend the majority of the hearings, advised both sides to work out their differences before seeking legislative relief. If not, he said, "I caution you what you'll get is what the legislature thinks you need, not necessarily what you want."



SHERMAN, BLACK, HENLEY, RENSHAW

Coalition Sets Anti-Piracy Ad Campaign

BY BILL HOLLAND

WASHINGTON, D.C.—An unprecedented coalition of record companies, artists, and music organizations led by the Recording Industry Assn. of America (RIAA) announced Sept. 26 the launch of an aggressive multi-media campaign designed to educate the public that unauthorized downloading of digital music is illegal. The program will include innovative online banner ads addressing the issue of piracy on sites that young music fans visit, in addition to print, radio, and TV ads.

The campaign, RIAA chairman/CEO Hilary Rosen says, will last at least several months, "but there's no end date on it." Priced in the millions, it will be funded by U.S. record companies.

The campaign by the Music United for Strong Internet Copyright (MUSIC) coalition comes after recent studies showed that there is a lack of consumer awareness of the illegality of unauthorized downloading on the part of the majority of music fans and parents. Estimates are that more than 2.6 billion music files are downloaded illegally each month, mainly through such unlicensed "peer-to-peer" services as Kazaa, Morphous, and Gnutella.

The campaign started Sept. 27 with full-page ads in the *New York Times* and *Los Angeles Times*, as well as Capitol Hill publication *Roll Call*. The ads will appear in dailies throughout the country.

The coalition aims to show that illegal downloading leads to lost sales and has a devastating impact on people at all levels of the music business. Universal Music Group (UMG) senior VP of anti-piracy David Benjamin says it affects "not just multi-millionaires but working stiffs—songwriters, recording studio engineers, people who work on the street."

The ads ask, "Who Really Cares About Illegal Downloading?"—then list nearly 90 major recording acts and songwriters who offer personalized messages, including Madonna, Dixie Chicks, Sheryl

Crow, Missy Elliott, Eminem, Elton John, Sting, Phil Collins, Luciano Pavarotti, Brian Wilson, Diana Krall, Natalie Cole, and Trisha Yearwood. The list is expected to grow and include up-and-coming and indie artists.

In coming weeks, multi-platinum artists will be seen and heard in a series of TV and radio spots targeting fans. In one spot, Britney Spears likens illegal downloading to "going into a CD store and stealing the CD." Similar messages will appear on a new Web site, musicunited.org, launched Sept. 27.

The TV ads were shown at a Sept. 26 overview hearing on peer-to-peer services before the House Subcommittee on Courts, the Internet, and Intellectual Property.

The MUSIC coalition includes the RIAA, the Alliance of Artists and Recording Companies, the Assn. for Independent Music, the American Federation of Musicians, the American Federation of Television and Radio Artists, ASCAP, BMI, the Country Music Assn., the Christian Music Trade Assn., the Gospel Music Assn., the Hip-Hop Music Action Network, Jazz Alliance International, Music Managers Forum-US (MMF), Nashville Songwriters Assn.

International, the National Academy of Recording Arts and Sciences, Recording Industry Music Performance Trust Funds, SESAC, SoundExchange, Tenacious Songwriters Assn. International, and the Songwriters Guild of America. The Recording Artists Coalition did not sign on to the alliance, although some members are participating in the ads.

MMF president Barry Bergman, not a traditional label ally, says, "RIAA contacted me about two weeks ago about this. We looked at it and decided the issue of online piracy is of the utmost importance. It's one of the few issues on which we can do something."

Rosen and EMI Recorded Music vice chairman David Munnis also said that part of the education effort will be to reinforce efforts to bring online legitimate music services.



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THE ROLLING STONES

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VAN TOFFLER

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Chart Beat by Fred Bronson

THIS IS HER 'MOMENT': Some people wait a lifetime for a moment like this. Kelly Clarkson only had to wait a few weeks to go from unknown to *American Idol*. The ultimate confirmation of her idol status is here placing at the top of The Billboard Hot 100. "A Moment Like This" (RCA) took only three weeks to reach pole position, the fastest-rising No. 1 since *Barenaked Ladies* took three weeks to hit the top with "One Week."

Clarkson's lightning-fast rise finds her neckticking 52-1 this issue, shattering a record that has stood for 38½ years. In April 1964, the *Beatles* leapt 27-1 with "Can't Buy Me Love." That has been the biggest rise to the top until now. The only single that has come close was Brandy & Monica's "The Boy Is Mine," which made a 23-1 move in 1998. (In December 1998, "I'm Your Angel" by R. Kelly & Collie Dilon appeared to jump 46-1, but it was an illusory move. Chart policies changed that week to allow album tracks on the Hot 100, and the song had been No. 46 the week before on a test chart.)

Clarkson is the first pop act to advance to No. 1 in 2002. "A Moment Like This" is the first song to be No. 1 that hasn't also appeared on the R&B chart since Nickelback started a four-week reign with "How You Remind Me" in December 2001.

Clarkson's triumph is also good news for her label. "Moment" is the first RCA song to reach No. 1 on the Hot 100 since autumn 2000, when Christina Aguilera led the way with

"Come On Over Baby (All I Want Is You)."

"Moment" is the 59th No. 1 hit for RCA during the rock era. But in those 47 years and three months, only five solo female artists have had No. 1 singles on RCA. The first was *Kay Starr*, who had just moved to Nipper's imprint from Capitol when she recorded "Rock and Roll Waltz," RCA's first No. 1 of the rock era.

In 1963, Little Peggy March became RCA's second solo female artist to have a No. 1 hit, when "I Will Follow Him" made her a household name almost overnight. It would be another 18 years before another solo female artist would reach the summit. In 1981, *Dolly Parton* had a No. 1 hit with "9 to 5."

Yet another 18 years would have to pass before the label would have its next No. 1 song by a solo female artist. In 1999, Christina Aguilera collected her first chart-topper with "Genie in a Bottle."

One final note about Clarkson's achievement: She is the second female singer named Kelly to have her name appear at the top of the Hot 100. Oddly, she directly succeeds the first, *Kelly Rowland*, who was featured on Nelly's "Dilemma." It's the first time that two artists with the same first name have had consecutive reigns on this chart since Peter Cetera's "Glory of Love" followed Peter Gabriel's "Sledgehammer" in summer 1986.

More Fred Bronson each week at www.billboard.com.

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'Idol' Single's First-Week Sales Highest In Three Years

BY CARLA HAY

NEW YORK—Who says sales of singles are dead? Kelly Clarkson's double-A side single, "Before You Love"/"A Moment Like This" (RCA) opened to the best first-week sales for a single in three years, and it is on its way to becoming the best-selling U.S. single of the year. "A Moment Like This" rocketed to No. 1 on *The Billboard* Hot 100 on the strength of retail sales of 226,000 copies in its first week, according to Nielsen SoundScan. That number is the highest since Mariah Carey's "Heartbreaker" in 1999 (see Singles Minded, page 72). Under Hot 100 chart rules, each song on a single must chart separately and the sales are attached to the song with the greatest radio airplay, so only "Moment" is listed on the Hot 100.

Sales for "Before You Love"/"A Moment Like This" were expected to be high after Clarkson won *American Idol*:

The Search for a Superstar, the Fox network's hit talent contest/reality show. Clarkson sang both songs several times on *American Idol* broadcasts.

The idea for *American Idol* came from the U.K., where the *Pop Idol* series discovered Will Young and Gareth Gates. *Pop Idol*'s first-season winner and second-place contestant, respectively, Young and Gates, since achieved record-breaking singles sales in the U.K.

The single was originally slated for a Sept. 24 commercial release, but it was bumped up to Sept. 17 as a result of high consumer demand. RCA senior VP of sales Kevin Twitcheall says: "We went into uncharted territory with this single. Retail is excited that this single is driving people into stores."

Vinnie Birbiglia, director of field music marketing for Albany, N.Y.-based retail chain Trans World Enter-



CLARKSON

tainment observes, "The success of this single just proves that there's a big market for singles sales. The *American Idol* TV show was the most important factor in creating awareness for the single and its release date. The radio airplay was an added bonus."

The year's best-selling U.S. single to

date is B2K's "Uh Huh," which has sold 312,000 copies, according to Nielsen SoundScan. "Before You Love"/"A Moment Like This" has shipped an estimated 700,000 units and is expected to achieve almost 100% sell-through. The best-selling U.S. single of all time is Elton John's "Candle in the Wind 1997," which has sold 8.8 million copies.

The success of Clarkson's single goes against the current trend that sees record companies deep-discounting commercial singles in order to attract sales. RCA/BMG listed the single at a full retail price of \$4.49.

"Record companies are afraid to have singles at retail because they think it will hurt album sales, but that way of thinking is wrong," Birbiglia says. "You don't have to feed the market with singles, but we've found that single sales enhance album sales."

RCA has stopped accepting orders for "Before You Love"/"A Moment Like This" because both songs will be bonus CD cuts on the *American Idol Greatest Moments* compilation album, due Tuesday (1).

Twitcheall adds, "We've shipped enough of the single for it to still be available to consumers for a while." He says that RCA has made "no decision yet" on what Clarkson's next single will be or when it will be released. Her debut album on RCA was originally due Nov. 26 but has been postponed until early 2003.

Twenty-year-old Clarkson, from Burleson, Texas, says she's thrilled with all the exposure she and the other finalists have won through *American Idol*: "It means that we can achieve our dreams and do the records that we like. And it means I don't have to be a waitress anymore."

Lack Of Evidence Halts U.K. OFT Inquiry

BY GORDON MASSON

LONDON—An investigation by the U.K.'s Office of Fair Trading (OFT) into alleged illegal practices by major record companies has been closed because the government body concluded there is not any evidence to back the claims.

The OFT says it initiated the latest action—looking into the supply of CDs in Britain—when it received a number of complaints against the

industry's biggest companies. Seven U.K. companies were named in the probe: BMG, EMI, Sony, Universal, Virgin, Warner, and the country's largest independent record distributor, Pinnacle. It was claimed they colluded to discriminate against retailers trying to import cheaper CDs from European Union nations.

The accused companies faced potential fines of hundreds of millions of pounds if they were found to have bro-

ken the law, as the OFT can impose penalties of up to 10% of U.K. sales for every year of infringement for a maximum of three years.

Officially, the OFT says there is "no current evidence that the law is being broken." But it found that certain record companies had engaged in practices designed to slow down imports from mainland Europe in the past but that this was before the Competition Act of 1998 and therefore did not fall foul of the law. It did issue a warning that the majors would face "strong action" if found in breach of competition law.

The OFT investigation was scheduled to take six months to complete but lasted 19 months. It was the sixth such governmental probe into the affairs of the British record music industry in a decade. Each of those investigations failed to find evidence that the music industry was breaking the law.

It is difficult to quantify the cost to the music industry, but from speaking to record company sources, *Billboard* estimates the collective cost of industry lawyers, financial directors, chief executives, and staff research time in complying with the OFT's requests for documentation reproduction was around £2 million (\$3.1 million). Meanwhile, the OFT reveals it spent (£40,000/\$155,000)—a sum picked up by taxpayers.

Unlike a court case when an innocent party can sue for its costs to be reimbursed, no mechanism exists whereby the companies can reclaim their costs from the government.

Executives that *Billboard* approached were reluctant to talk on the record about the matter, but the British Phonographic Industry said it is pleased that the outcome of the latest detailed investigation by the OFT will result in no action being taken against the record industry.

Vivendi To Shed Nearly \$12B

But 'Very Good' Entertainment Divisions Will Remain

BY MATTHEW REYZ

NEW YORK—Universal Music Group (UMG) parent Vivendi Universal (VU) is accelerating its plans to sell non-core assets, as the French conglomerate focuses on its media and entertainment businesses.

Sparking after a Sept. 25 board meeting at VU's Paris headquarters where the new corporate strategy was ratified, chairman/CEO Jean-René Fourtou explained that music, movies, theme parks, and TV are the company's strengths. The simple fact, Fourtou said, is that "we are an entertainment company—with very good assets."

Singling out UMG for praise, Fourtou added that he doubted there were any potential buyers who could pay VU what the music company is worth, given its strong management and large share of the worldwide music market.

In order to restore its investment-

grade credit rating, VU will shed 12 billion euros (\$17 billion) of assets during the next 18 months, including 5 billion euros (\$4.9 billion) in the next five months. The company said earlier that it would sell 10 billion euros (\$9.8 billion) of assets during two years. VU will maintain its partial stakes in telecom firm Cegetel and environmental-services arm Vivendi Environment.

VU said six directors had resigned from its 12-member board. And one new director had been elected, leaving the company with what it calls "a more streamlined" board.

It was also revealed that former chairman/CEO Jean-Marie Messier will not receive severance pay. Messier, whom Fourtou replaced in early July, pushed VU's debt to 19 billion euros (\$18.6 billion) via acquisitions and was criticized for not presenting a clear strategy for the company.



FOURTOU

Market Watch

A Weekly National Music Sales Report

	YEAR-TO-DATE OVERALL UNIT SALES		
	2001	2002	
Total	528,808,000	458,516,000	(-13.2%)
Albums	503,033,000	449,169,000	(-10.7%)
Singles	25,775,000	9,347,000	(-63.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT		
	2001	2002	
CD	466,232,000	425,603,000	(-8.7%)
Cassette	35,825,000	22,444,000	(-37.4%)
Other	978,000	1,122,000	(+15.0%)

OVERALL UNIT SALES			
This Week	10,739,000	This Week 2001	12,452,000
Last Week	10,105,000	Change	-13.8%
Change	-6.3%		

ALBUM SALES			
This Week	10,342,000	This Week 2001	12,089,000
Last Week	9,947,000	Change	-14.5%
Change	-4.0%		

SINGLES SALES			
This Week	397,000	This Week 2001	363,000
Last Week	158,000	Change	-9.4%
Change	+151.3%		

	YEAR-TO-DATE ALBUM SALES BY STORE TYPE		
	2001	2002	
Chain	272,458,000	232,428,000	(-14.7%)
Independent	72,845,000	58,492,000	(-19.7%)
Mass Merchant	142,138,000	143,409,000	(-0.9%)
Nontraditional	15,992,000	14,839,000	(-7.4%)

	YEAR-TO-DATE ALBUM SALES BY STORE LOCATE		
	2001	2002	
City	117,408,000	103,731,000	(-11.7%)
Suburb	210,250,000	186,484,000	(-11.2%)
Rural	175,377,000	158,953,000	(-9.4%)

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Industry Intent On Internet Revenue Streams At CISAC

BY GORDON MASSON

LONDON—Christian Brühn, the new president of the International Confederation of Societies of Authors and Composers (CISAC), will have to approach his new role with a sense of urgency, with member societies keen to accelerate progress in securing online revenue for authors and composers.

Brühn, who is VP of German authors' society GEMA, was elected by the CISAC general assembly Sept. 25, when predecessor Jean-Loup Tourneur accepted the post of honorary president at the conclusion of the 43rd CISAC World Congress, held here at the Queen Elizabeth II Centre. Event organizers also revealed that the 2004 CISAC World Congress will be hosted by KOMCA in Korea.

The majority of discussions during the three-day event—which was themed "The Business of Creativity"—centered on dealing with the Internet and trying to exploit opportunities offered by new technology rather than

dwelling on the problems it has brought the music industry.

Songwriter Guy Fletcher, who chairs the British Association of Composers and Songwriters, commented: "It may pose a massive threat, but digital dissemination is a huge opportunity, too."

"We should not be despairing of the current situation—we should take action," urged JASRAC managing director Mamoru Kato during a panel session. And he warned, "If the sales decline continues this year, we will be back to where revenues were 10 years ago."

In a keynote speech, former AOL Time Warner CEO Gerald Levin said he believed a four-point plan must be put into action to tackle

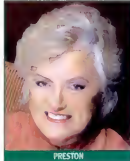
challenges: enhanced legal protection and enforcement on a global basis; moral education—in other words, convincing consumers it is wrong to steal someone's creative work; taking advantage of technology, not just in copy protection but also in developing new forms of distribution solutions; and new business models to provide consumers with music that they value, so that those models are preferred to stealing.

Discussions on how to tap into consumers' hunger for the online delivery of music prompted ASCAP chief executive John LoFrumento to suggest the industry follow the cable-TV subscription route. But SACEM chairman Bernard Miyet retorted that when people

can get the same content free of charge.

One suggestion on how to change that public perception of free music came from OD2 chief executive Charles Grimsdale, who revealed that illegally downloading a song costs about 60 euro (€5.9) in Internet service provider (ISP) subscription fees. He said, "Consumers" don't realize that ISPs are generating some healthy revenues on the back of it."

But perhaps the clearest message to congress was delivered by BMI president Francis Preston. "We need a new attitude, a new philosophy, and a new sense of mission for our business," she stated. "The adoption of technological tools and systems must be a priority; we must invest for the long term; we must adapt, evolve and restructure our business; and we must share our best practices. With this new attitude and philosophy, I believe we can look forward. But the future is already upon us, and there is no time to lose."



PRESTON

Music Choice Petitions For Revised CARP

BY BILL HOLLAND

WASHINGTON, D.C.—Music Choice, provider of digital music and interactive programming for cable and satellite TV systems, is the latest of dozens of companies that have filed a petition for revised rulemaking with the Library of Congress (LOC) in response to last year's arbitration proceedings that helped establish royalty rates for Webcasters and "ephemeral" recordings.

The LOC and the Copyright Office have been deluged with complaints from companies citing excessive terms. Many, like Music Choice, say the costs connected with the Copyright Arbitration Royalty Panel (CARP) were too

high for them to be able to participate. The arbitration panel forwarded suggested rates to Librarian Congress James Billington. He modified them June 21, creating a rate based on 10% of annual gross revenue for such services as Music Choice and, for Webcasters, a digital-transmission royalty rate of .007 cents.

Music Choice says prohibitive costs associated with participating in CARP resulted in an "anti-competitive" process that favored "entrenched entities and industry trade groups."

Insiders estimate that the total cost of participating in the year-long CARP, including legal fees incurred by partici-

ipating groups, was about \$10 million per group. Small Webcasters have complained to the Copyright Office and Congress that the cost prevented their participating in the proceeding.

Deborah Proctor, GM of public broadcasting and digital simulcasting classical WCPE Wake Forest, N.C., says, "They told us—and we had to pry it out of them—that it would be \$63 figures to take part." Like Music Choice, Proctor says her station also was notified by the LOC "that because we didn't participate, we can't question the decision."

Following complaints to Congress, Rep. Rick Boucher, D-Va., and 11 bipartisan co-sponsors introduced legislation July 28 that will exempt Webcasters with annual revenue of less than \$6 million from paying the full .007 cent rate and call for lower rates to be set and a dismantling of CARP. It would also exempt small Webcasters from having to pay high costs in order to participate in future arbitrations.

The Recording Industry Assn. of America's John Simson, executive director of SoundExchange—the label/artist digital-royalties collection group—called the proposed bill "misguided," allowing Webcasters to maintain business models that are unworkable in the free market (*Billboard*, Aug. 10).

WGM Offers 30,000 Singles Online

BY BRIAN GARRY

NEW YORK—After years of cautiously experimenting with digital-download sales on a limited basis, the music industry is beginning to test the format more earnestly, as evidenced by the online delivery of catalog music by the Warner Music Group (WMG) making more than 30,000 tracks available for sale as digital singles in the U.S. and Canada. Until now, only hundreds of WMG digital tracks have been available for sale.

What's more, the bulk of those tracks—which initially will be available through RioPort, a supplier of downloads to the likes of bestbuy.com, Musicland Group, and i.com—are expected to be priced as low as 99 cents each. Some new and hit singles may be priced closer to \$2.

Tracks will be encoded as Windows Media files that are transferable to portable devices and burnable to compact disc. At 30,000 WMG tracks should be available for purchase by

the end of next month.

RioPort president/CEO Jim Long calls the deal a major step in the development of a commercial digital music market. "There's no way you can have a download business without a ton of catalog," he says. "It's been a long time coming."

The move represents the first serious push by the major labels to make a large number of tracks available to consumers at competitive prices.

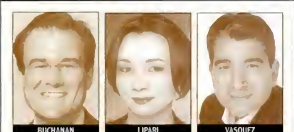
Universal Music Group (UMG) is expected to roll out a download offer via iAudio that will match the scale of the WGM initiative.

Efforts by UMG and WGM are encouraging the other majors to become even more aggressive in their digital-singles initiatives. Sources say BMG and EMI are considering rolling out competitive offers by year's end.



LONG

Executive Turntable



VENUES: Steve Buchanan is promoted to senior VP of media and entertainment for Gaylord Entertainment in Nashville. He was senior VP of Grand Ole Opry and attractions.

RECORD COMPANIES: Julia Lipari is promoted to senior VP of special projects/marketing for Zomba Record Group/Isle Records in New York. She was VP of special projects/marketing.

Jeff Keenik is named senior director of marketing for New West Records in Austin. He was senior director of marketing for TVT Records.

ARTIST SERVICES: Gabriel Vasquez is named director of A&R for Razor & Tie in New York. He was East Coast creative manager for EMI Music Publishing.

ARTIST SERVICES: Gabriel Vasquez is named director of sales and marketing for Creative Trust Workshop in Nashville. He was director of product marketing for World Records.

BROADCASTING: George Pelletier is promoted to senior VP of Watt Radio in Omaha, Neb. He was VP of sales.

Wherehouse Ends Second Quarter With Sales Down

BY MATTHEW BENZ

NEW YORK—Wherehouse Entertainment had sales for its fiscal second quarter ended July 31 of \$115 million, down from \$150.8 million in the same period one year ago, according to its quarterly report filed Sept. 23 with the Securities & Exchange Commission. Its net loss rose to \$11.9 million, or \$1.04 per share, from \$6.1 million, or 55 cents per share.

Excluding rental revenue, same-store sales fell 15.1%. Wherehouse attributed this decline to the effects of CD burning, Internet piracy, a weak new-release schedule, and competition from mass merchants. The Torrance, Calif.-based retailer closed 18 stores and sold 64 others last year. As of July 31, Wherehouse borrowed \$49.9 million

against its credit facility with Congress Financial. Meanwhile, in exchange for Wherehouse's principal shareholder—Cerberus Partners—guaranteeing \$10 million of the chain's outstanding balance, Congress increased the funds available by \$10 million. The retailer will be in default if the amount available falls below \$15 million.

Between the facility, cash on hand, expected cash flow, and potential lease financing, Wherehouse says it can fund operations and planned capital expenditure for the rest of the current fiscal year. It is also discussing with several banks ways to extend the maturity of its credit line beyond Oct. 31, 2003, as well as "possible financial alternatives with other potential lenders."

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Björk Cleans Out The Attic

Elektra Issuing Fan-Picked Best-Of, Comprehensive Six-Disc Boxed Set

BY MICHAEL PAOLETTA

A very pregnant Björk says she never listens to her old recordings. "I prefer to move on. For me, it's always been about looking ahead, the future, the new, and the unexpected."

But with the simultaneous No. 5 *One Little Indian*/Elektra releases of *Björk's Greatest Hits* and the six-disc boxed set *Family Tree* (issued one day earlier overseas), Björk has had to look back. She's had to step back in time and retrieve the numerous songs that have defined who she is as an artist.

"What amazed me most was all the hardwork and memories," Björk notes, referring to the compiling and emotional process of researching her musical journey for *Family Tree*. "It was a new experience for me to listen to much of this music."

Packaged in a custom-made transparent rose-colored plastic case (designed by Parisian design outfit M4M)—and containing illustrations and photos by Icelandic artist Gabriella Fridriksdóttir—*Family Tree* comprises six CDs (five 3-inch and one 5-inch discs) of the artist's favorite songs, many of which were previously unreleased. The tracks, Björk says, are from "my entire career," not just her solo career.

According to Björk, whose songs are published by Universal Music, each disc is the "self-indulgent" *Family Tree* has its own theme: roots and strings (both comprising two discs each), beats, and her own hand-picked greatest hits.

"In one sense, it was very weird to rediscover this music," she acknowledges. "At the same time, it was something I needed to do. It shows how I got

from there to here, it shows my learning curves, it shows how I've developed as a musician."

To compile *Family Tree*, which includes a 16-page lyric book and a "family tree map," Björk says she spent six months digging through her archives. While it didn't feel like hard work at the



Björk

time, Björk admits, "It was hard work listening to my old recordings, kind of like doing homework."

The "roots" discs comprise 10 tracks, including "Sídasta Eg," which Björk composed on the flute when she was 15, and Sugarcubes tracks like "Mama." The four-track "beats" disc spotlights Björk's post-Sugarcubes electronic experiments with Graham Massey and Mark Bell. "The Modern Things," "Karvel," "I Go Humble," and "Nature Is Ancient."

The "strings" discs are home to Björk's classical-slewed collaborations with the Brodsky Quartet. "I've Seen It

All," "Bachelorette," "Hunter," and "Possibly Maybe," among others.

After compiling and coordinating *Family Tree*, Björk says she now has more respect and a newfound appreciation for librarians and those who compile and research boxed sets. "I just never realized how much labor actuality goes into such endeavors."

Conversely, the "hits" featured on *Björk's Greatest Hits* were selected by fans who voted for their favorite Björk songs at the artist's official Web site (bjork.com) as well as at getmusic.com, says Dana Brandwein, Elektra's VP of marketing and artist development.

The disc, which culls moments from her four solo albums (*Debut*, *Vespertine*, *Homogenic*, and *Jóhannsson*), is home to gems like "Hyperballad," "Penas as a Boy," and "Hidden Place." It also includes one new song—"It's in Our Hands," produced by Björk and Matmos—that the singer previewed during last year's Vespertine tour.

Both sets are interesting and amazing in their own right, and together, they are "Between the two, you get Björk's perspective as well as that of her fans. Throughout, you see Björk's development as an artist."

David Shebro, owner of Rebel Release in New York's Greenwich Village, says he bought a pair of the *Family Tree* (which carries a \$59.98 suggested list price) will be popular sellers during the holiday season. "Björk's fans are an ardent bunch—they follow her every move," Shebro says. "They want everything with her name on it."

In mid-September, Elektra delivered a promotional CD of "It's in Our Hands" to specialty alternative and triple-A radio. This was preceded by a promotional 12-inch vinyl single sent to specialty, college, and club DJs. The song's Spike Jonze-led video is scheduled to go to MTV2 as part of their outreach within the next two weeks.

Brandwein says fans should expect "many surprises at bjork.com," which recently sent out an e-mail blast containing a "photo blender" to its 100,000 fans; this gives fans access to photos and music streams.

Because of the imminent arrival of her second child, Björk—who is managed by Scott Rodger of London-based Quest Management and booked internationally by David Levy of International Talent Booking in London (Sam Kirby of New York-based Evolution Talent Agency in New York handles North American booking)—will not be touring anytime soon.

Instead, while awaiting her arrivals, she'll be able to reflect on the past, the present, and the future. "For me, working on *Family Tree* was like spring cleaning, complete with music, boring, and mushy moments," Björk says. "But ultimately, it was liberating to have an absolutely clean attic. Now, I have a brand-new chalkboard on which to work."

The Beat

by Melinda Newman

THE OTHER A: In December, Amnesty International will kick off a human-rights education campaign based around John Lennon's "Imagine," which Lennon's widow, Yoko Ono, has given the London-based human-rights organization the rights to use the song for the next two years.

"My decision to grant the use of 'Imagine' to Amnesty was based on the important work Amnesty has done for 40 years throughout the world—work [that] embodies the spirit of 'Imagine,'" Ono says. "I hope that the use of 'Imagine' by Amnesty will result in increased awareness of the continuing struggle faced on a daily basis by millions of people seeking to live a peaceful life, free from oppression."

A single of the song is being recorded by composer-producer **Henz Zimmer** with an international choir of "Gabriel Byrne, who's been a vocal supporter of Amnesty, saw Yoko at an event and asked her if we could use it," says Bonnie

Abuzna, director of Artists for Amnesty for Amnesty International USA (AIIUSA). "She agreed, but because she believes it's the younger generation that can send out this message of hope, she wanted children to sing it." The organization is still lining up distribution for the single, and is looking at the possibility of releasing a full album of human rights-themed songs. On Dec. 10, International Human Rights Day, AIIUSA will premiere the song at Venice (Calif.) High School, as part of its outreach program. AIIUSA is talking to a number of artists about appearing at the campaign's launch.

"The promotion is to use recording artists extensively in print, TV, and radio public-service announcements. The idea is to reach teenagers who can become lifelong supporters of AI. Unlike many organizations funded largely by corporate dollars, 80% of AI's income in the U.S. comes from individual donations averaging \$50 or less. The "Imagine" campaign is part of AI's larger push to involve social justice activists spreading the word about the organization that has helped free 40,000 prisoners of conscious in its 41 years. In the '80s, Amnesty formed an alliance with recording artists that resulted in two stadium tours featuring top artists, but in the '90s, it retreated from the artist community. "The organization underwent a lot of turnover and became strong in some areas that we'd never been strong in,

and we had to abandon some other things," says AIIUSA director of national events **Josephine Ciallella**. Now, Ciallella says, "we're ready to get back and hopefully be adopted as the music industry's human-rights organization."

Beth Orton and **Almea Mann** performed at an Aug. 21 benefit for AI in Los Angeles at the John Anson Ford Theater, and more charity shows are in the works, although Ciallella says she doesn't know if returning to the days of stadium shows is the way to go. "A big concert is great, but a small number of shows in a variety of cities may have further outreach," she says, noting that she's in discussions with a number of artists for upcoming shows. The Aug. 21 show also drew special guests **Coldplay** and

Mos Def to Ciallella's delight. "We need to raise awareness in a new generation of musicians," she says. "We're going to the Stings, U2s, and Peter Dinklage of the world, but we need them to help pass the torch."



SHORTLIST: The 10 finalists for the second annual Shortlist Prize for Artistic Achievements in Music are **Aphex Twin**, **Drunks** (London/Sire); **the Avalanches**, **Since I Left You** (XL Recordings); **Björk**, **Vespertine** (Elektra); **Cee-Lo**, **Cee-Lo Green** and **His Perfect Imperfections** (Arista); **DJ Shadow**, **The Private Press** (MCA); **Doves**, **Last Broadcast** (Capitol); **the Flaming Lips**, **Yoshimi Battles the Pink Robots** (Warner Bros.); **the Hives**, **Veni Vidi Vicious** (Sire/Reprise/Burning Heart/Epitaph); **N*E*R*D**, **In Search Of...** (Virgin); and **Zero 7**, **Strapline Things** (Palmetto). The Shortlist Prize, modeled after the Brits' Mercury Music Prize, was started by MCAVP of A&R **Tom Sarig** and marketing consultant **Greg Spotts** to honor albums solely on their creative merit. The finalists are selected by members of the artistic community, including **Beck**, **Mos Def**, **Sonic Youth**'s **Kim Gordon**, directors **Baz Luhrmann** and **Spidee Jones**, **Iggy Pop**, **Jill Scott**, and the **Strokes**' **Albert Hammond Jr.** The winner will be announced Oct. 29 at a ceremony at L.A.'s Knitting Factory.

STING HONORS WHITE: Upon receiving the Emmy for outstanding individual performance in a variety or music program, Sept. 22 for **A&E In Concert: Sting in Tuscanry**, Sting dedicated the award to late **Billboard** editor in chief **Timothy White**, the special's head writer.

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Tom Donovan
Vice President Distribution
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Headley Makes Jump From Broadway To Record Bins On RCA

BY GAIL MITCHELL

Major coast-to-coast buzz. That's what Heather Headley is steadily amassing in advance of the Oct. 8 release of her RCA debut *This Is Who I Am*.

"Heather Headley is like a breath of fresh air," says Dedry Jones, liaison for the Independent Music Group (IMG), a collective of 38 urban retailers. "[Lead single] 'He Is' is a great song that gets great audience reaction. All I can say is, wait until people hear the rest of the CD. It can be huge."

Quite a review for a new artist—especially an R&B newcomer making the transition from Tony Award-winning Broadway star (*Aida*). Such a move isn't an automatic given. For every Stephanie Mills (hitmaker who starred in Broadway's *The Wiz*), there's a Jennifer Holliday (one of Broadway's *Dreamgirls*), who wasn't able to parlay her star-making role into consistent record sales.

"It was always in my spirit to do R&B and pop. But God planned a nice little detour for me," says Headley, who also originated the role of Nala in *The Lion King*. "In retrospect, I couldn't have asked for a better training ground. The hardest thing about making this transi-

tion was trying to contain my voice. When you're doing theater, you're screaming to 1,600 people. It's different in a studio."

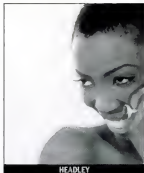
RCA president Bob Jamieson notes, "It took a minute for us and Heather to find her soul and find who she was [musically]. But once she found it, the whole thing took off. She's a special artist who's made a multi-format record that will stand the test of time. You don't always get or find that with people coming out of session work or Broadway."

Making the adjustment from stage to studio in no way diluted the power of Headley's depth-defying voice, which can shift from passionate and vulnerable to down-home soul effortlessly. While the artist describes her sound as "Whitney Houston meets Lauryn Hill with a dash of Aretha," Jones adds that Headley "takes the best qualities in terms of Broadway musical bravado and emotional interpretation and infuses [them] into R&B and pop songs in a manner that's rarely heard."

That's quite apparent on "He Is," which currently stands at No. 53 on the R&B/Hip-Hop Singles & Tracks chart. It's a joy-filled proclamation that celebrates what it means to have a good man. By the end of the

song, Headley's soulful vocals backed by a churchy Hammond B-3 organ will have you on your feet and testifying.

Wherein lies the other secret to Headley's burgeoning R&B success:



HEADLEY

her lyrically rich material. During the two years it took her to complete the album while continuing her *Aida* commitment, Headley and RCA senior VP of A&R Stephen Ferrara (who also executive-produced the 12-song set) listened to 100 songs, pared down from the 500 that Ferrara says he initially received. From there, the list was whittled down to between 50

and 60 songs and later to 25 that "we recorded for real," Ferrara recalls. "With any great singer, the key is in the repertoire, finding songs the singer can make his or her own. The hardest part was picking the final 12 that we put together like a movie: beginning, exposition, climax, and ending. These songs show Heather's many facets as a person, artist, and storyteller."

"I recorded so many songs that this was going to be the first debut album that came out as a boxed set," jokes Headley, who is managed by Randy Hoffman of New York-based Hoffman Entertainment. "But my major concern was that we get the right songs; songs that lyrically touch your heart. If my brain connects with my heart and voice, that's the best thing on earth."

Working with such producers and songwriters as Jimmy Jam & Terry Lewis, Dallas Austin, Shep Crawford, Deborah Cox, Gordon Chambers, Shanice Wilson, Joshua Nile, and Britain's D'Influence, Headley paints from a colorful palette encompassing R&B/soul, pop, and reggae that covers male/female differences ("Nature of a Man"), relationships ("Fulltime Overtime"), "Four Words From a Heartbreak," and teenage

pregnancy ("Sista Girl"). One of three tracks co-written by Headley, "Sista Girl" is a street-edged song reminiscent of the Supremes' less-on-spinning 68 hit "Love Child."

Initial introductions to Headley were made in July by way of showcases staged in such major markets as New York, Los Angeles, Dallas, and Washington, D.C., as well as on this year's Essence Awards telecast.

Beginning the third week in September, RCA began a national rollout of intimate-venue performances in conjunction with radio and *Fader* magazine. "Interestingly enough, we're taking a rock approach with Heather," VP of marketing and artist development Kaja Gula says. "Wherever we have radio airplay we're inviting consumers to experience her by selling low-priced tickets that will usually reflect the station's frequency."

The Headley campaign also includes an aggressive online push, street and college marketing, "He Is" club remixes, cover and feature stories in various consumer publications, video channel tie-ins, and various TV appearances. Targeting mainstream R&B and crossover radio, RCA plans to release the album overseas next year.



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Frank Black & The Catholics Have SpinArt Seeing Double

BY TROY CARPENTER

A decade ago, Charles Thompson, aka Frank Black, was opening for U2 on the Zoo TV tour as Black Francis, the abrasively creative guitar-playing frontman of the Pixies. Success was smiling on Thompson and his critically lauded band; Kurt Cobain had just helped punk explode into the mainstream by, in his own words, "ripping off" Thompson's dynamic approach to guitar-pop. But

internal tensions were wreaking havoc on the Pixies. Within a year, the indie darlings had split.

A decade on, the California-born Thompson has grown as a musician and found his true calling. As Frank Black, a troubador of the old order, he has not stopped the creative flow and indeed may be in the midst of his most fertile period yet. With the help of the Catholics, his band of seven years, he's outlasted much of his for-

mer peer group. He shows no signs of slowing down, given the onset of his seventh and eighth solo sets, *Black Letter Days* and *Devil's Workshop*, which simultaneously streeted Aug. 20 on SpinArt.

With 29 songs between them, the dual releases will represent the band's rock'n'roll workhorse aesthetic. *Black Letter Days*, which was recorded between last October and January, opens and closes with different versions of

Tom Waits' apocalyptic ditty "The Black Rider," and in between runs the gamut of the Catholics' repertoire: witness the balls-out rock of "1826" and "Black Letter Day," the storytelling "Valentine and Garuda," the high, lonesome plains balladry of "The Farewell Bend" and "Whispering Weeds," and the road-trip rocker "California Bound."

But after completing this expansive 18-track album, the group still had a

sizeable batch of material worked up and decided to do more recording sessions in March and April, which bore *Devil's Workshop*.

The more concise of the two, *Devil's Workshop* is a heady 11-track work-out, featuring 35 minutes of uptempo rock epitomized by the angular "San Antonio, TX" and the ominous storm tale "His Kingly Cave." The album also refashions a couple Black nuggets, including "Vehety," which had wordlessly surfaced in 1990 as the Pixies B-side "Vehety Instrumental Version."

WHY IS THE ALPHABET
IN THAT ORDER?
IS IT BECAUSE OF THAT SONG?



Here's a thought. Considering the comfort of our featherbeds, you may want a wake-up call.



BLACK

SpinArt GM Jeff Price laughs when asked for his reaction when he first heard the artist—managed by Ken Goes for Los Angeles' Anything Goes Management—was giving him two albums at once.

"We chewed on it for a while and investigated the possibilities," he says. "Should we do a double album? Can we separate them by six months or put it all on one album?"

Serendipitously, Waits (who had served as musical inspiration for the group) also provided marketing inspiration with his recent *Anti-Egotiph* simultaneous releases of *Blood Money* and *Alice*. Price says that "showed it could succeed."

SpinArt is working the records to triple-A radio by way of an "amalgam" compilation pulling tracks from both. For the Black staple of college radio, SpinArt is issuing both sets separately.

The band played week-of-release in-store performances at Amoeba Records outlets in Los Angeles and San Francisco, as well as at Fingerprints in Long Beach, Calif. Then it's back on tour, where Frank Black & the Catholics (who are booked by Steve Ferguson with Little Big Man) were born to be.

Noted road hog Black acknowledges that "we've spent quite a few years just touring wherever we want, whenever we want," with just the group and two vans. But this time around, Black and the Catholics want to streamline the tour experience, being a little more selective with markets and venues.

"I just want the band to be really fresh," he explains. "I wanna thin it out a little bit and do a nice show. I'm not saying we're gonna bring production and lights and fireworks, but just do a really good job."

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The Donnas Keep Building With Move To Atlantic

BY TODD MARTENS

Through five albums, the Donnas have delivered dozens of over-the-top party anthems, spinning tales of high school debauchery and throwaway boys with Kiss-sized riffs and a pop-gloss. These Joan Jett disciples are rock veterans in their early 20s, and are now ready to graduate from the independent world, having recently traded in Lookout! Records for Atlantic Records.

"After a while on an independent label it seems like you can only go so far," drummer Tory Castellano says. "You just sort of stay at the same level. We didn't want to make a move until we really had a fan base, because we wanted to be able to say what's working and prove that we knew what we were doing."

The group, whose 2001 album *Turn 21* sold 34,000 units, according to Nielsen SoundScan, clearly made their case. Atlantic took a relatively hands-off approach, allowing the band to retain its long-time producer, Robert Shimp, and made few trips to check in on its new start.

"When we were first starting out and playing in my parents' garage, all the guys in our grade

would come and bang on the door and we felt like we had to let them in," Castellano says. "They would whisper about us while we were playing, so from then on, we never let anyone in."



THE DONNAS

The Donnas' 13-track Atlantic debut, *Spend the Night* (due Oct. 22), is the group's most confident effort yet, seeing the act expand its range with the *Sticky Fingers* swagger of "Please Don't Tease" and lay on the hooks with the rhythmic funk of "Too Bad About Your Girl."

The band, whose songs are published by BMI, is willing to do

whatever it takes to get the word out: The Donnas recorded a radio commercial for Budweiser, licensed music for advertisements for Sprite and Target, and posed for a Levi's print campaign. Castellano says the band isn't worried about fallout from the punk community that follows the Berkeley, Calif.-based Lookout!.

"I don't see anything wrong with commercials," she says. "We thought people might be upset about it, and we knew people would be upset about us signing with Atlantic, but people are always going to say we're not punk enough, and we never said we were punk anyway."

In fact, the band hasn't completely severed ties with Lookout!, as Molly Neuman, who co-manages the Donnas with Joseph Minkes, is Lookout!'s general manager. In addition, the independent label will release a vinyl edition of the album.

A video is being shot for first single "Take It Off," and the first 50,000 CDs sold will come with a bonus DVD.

The band, booked by Evolution, will play some dates with Jimmy Eat World before heading its own jaunt in late October.

Continental Drift.

PURE HARMONY: One of the best shows we saw this past summer was at an arena or a hipper-than-hip New York club. It was in a small theater in Provincetown, Mass. The act wasn't a red-hot new rock troupe about to explode, nor was it a deeply introspective singer/songwriter. It was the rich, four-part harmony quartet the Kinsey Sicks.

Actually, the group—which comprises Ben Schatz, Chris Dilley, Maurice Kelly, and Irwin Kelly—prefers to be called a "beauty shop quartet," since it marries smooth a cappella harmonies to a classic barbershop quartets with drag—making it one of the more uniquely original (and thoroughly fun and entertaining) acts we have encountered in years.

The Kinsey Sicks are currently promoting their fourth CD, *Sicks in the City*, an album that combines charming original fare like the lilting "Leaning Close" and familiar material rewritten in comedy/parody form. For example, *West Side Story*'s "Maria" is hilariously recast here as "Ad Nauseum." Also extremely amusing is the act's revision of the Association's "Cherish," which is delivered here as the cheeky, envelop-pushing "Fetish."

Though it might be hard to imagine a project like this rising above the club circuit, we're not convinced that some of the material wouldn't be a fine fit for morning radio shows that make a habit of programming song parodies and other funny musical bits. In a just world the Kinsey Sicks would be snapped up by a major radio station.

Given the act's increasing media profile, we're not alone in such an assessment. The Kinsey Sicks have been called "gut-wrenchingly funny" (*The Advocate*) and have been praised for their "voices sweet as birdsong" (*The New York Times*). They have been profiled on *20/20* and CBS' *The Early Show*.

Much of their media attention has been due to their Drama Desk Award-nominated off-Broadway

show *Dragappella! Starring the Kinsey Sicks*.

At the moment, the act is playing gigs in San Francisco and other parts of the U.S. that include Portland, Ore., Grand Rapids, Mich., and Boston. A return engagement in New York is under consideration.

At the moment, Kevin Smith Kirkwood is touring with the act through the spring in place of Kelly, who has temporarily left the lineup (but appears on the CD). Of the show, Dilley says, "I love how it allows a different side of my personality to come out. You can access your feminine side, of course, but it's more than that. You just generally free different sides of yourself."

Schatz has a different perspective. "They're basically our therapy issues onstage."

In any case, this is one act that should not be missed, either in-person or on CD. For more information or to order *Sicks in the City*, log on to the group's Web site,

kinseysicks.com.

FEEL THE BEAT: On his fine disc *Reasons*, German newcomer Beat conjures images of the long-ago synth-pop era of the '80s.

Actually, his penchant for spare, keyboard-driven arrangements that are topped with rich, soulful vocals is strongly reminiscent of one particular act from that period: *Erasure*. In fact, we might even dare to argue that *Reasons* is stronger than Erasure's last studio effort.

Working with producers Tom Peschel and Jens Fischer-Rodman, Beat fleshes out songs like "Why Should I Pretend" with sleek horns, while the single-ready "Sometimes" has accents of acoustic guitars. But the real draw of this project is the artist's gentle lyrics, as well as his talent for crafting instantly memorable hooks. That said, *Reasons* doesn't unfold like a series of potential singles. It's more of a wibbly piece of music that is best consumed in total.

For more details or to order the disc, call 212-337-3366.



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Eyes Adrift: A Rebirth For Its Famous Members

BY WES ORSHOSKI
NEW YORK—With the exception of maybe Lyrnd Skynyrd, one would be hard pressed to name another band that has experienced as much career-related heartbreak as alt-rock supergroup Eyes Adrift, which features ex-Nirvana bassist Krist Novoselic, former Sublime skinner Bud Gaugh, and Meat Puppets Kurt Kirkwood.
"It's like we're 'the tragedy band.' We're fuckin' awash in all this grim shit. But you know what's gonna



EYES ADRIFT

pull us out of it? Our music. Our music is groovy," says Kirkwood, whose Meat Puppets dissolved in the late '90s, as heroin tightened its grip on his brother, Kris, the band's bassist. (Nirvana ended with Kurt Cobain's 1994 suicide, while Bradley Nowell's 1996 heroin overdose spelled the end for Sublime.)

A rebirth for each of its three members, Eyes Adrift—whose eponymous debut arrived Sept. 24 on SpinArt—was formed shortly after Novoselic caught a Kirkwood solo gig in Seattle last year. A day or so after the show, Novoselic called Kirkwood to see if he'd be interested in reuniting.

"If you're in my shoes, and you see how my life has progressed, having Krist call me is not a small thing," Kirkwood says, referring to he and his brother's appearance on Nirvana's *MTV Unplugged* and the resulting prominence it delivered to the Meat Puppets.

Coincidentally, Gaugh, having just left the Long Beach Dub Allstars, phoned a few days later with the same inquiry. Soon after, all three convened in Austin and began recording, writing, and cutting new songs on the spot. "It was just beautiful," Novoselic says. "We were laughing the whole time; and that's the way it should be."

SpinArt is working "Alaska" to commercial modern-rock and is also preparing a video for the song. Managed by Austin-based Corey Moore, Eyes Adrift will soon return to the road for a jaunt that will continue through the end of the year. Says Novoselic, "It's great to be back in the game again."



by Steve Smith

IMMORTAL BELOVED: Anne-Sophie Mutter always knows what the first question in any interview regarding her latest recording is going to be. "Why do the Beethoven again?" she moans, eyes rolled skyward. With a laugh that belies her seeming indignation, she asks, "Can we start with something else?"

Still, after an impromptu chat about her favorite restaurants in Manhattan (Ficholine and Jean-Georges, in case you're curious), the first question remains. Given the classical recording industry's current slump and the widely held notion that new recordings of standard repertoire aren't smart business, why has Mutter—one of the world's best-loved violinists and an ardent champion of contemporary composers—joined forces with Kurt Masur and the New York Philharmonic to rerecord Beethoven's Violin Concerto? This new disc will be issued Oct. 8 by Deutsche Grammophon, but with Beethoven's concerto already well represented in the catalog—including a widely admired 1979 recording by Mutter on the same label—why do it again?

"Because all the time," is the quick response, accompanied by another hearty laugh before Mutter's consummate professionalism asserts itself. "A recording is a snapshot of an artist's life and development," she says. "What you live through in more than 20 years fills you with a depth that wasn't there when you were younger. At 38, I'm reconsidering and putting down a second viewpoint of core repertoire, and the Beethoven is certainly the crown of that repertoire. It's so removed from the anger and physical force Beethoven very often shows us; the concerto is a summary of philosophy, human spirit, and love."

Mutter's first recording of the work, made with her mentor, Herbert von Karajan, and the Berlin Philharmonic, displayed the already estimable skills of a young performer caught in the first blush of what would become an enduring career. That recording still merits consideration, but it's clear from the notes that Mutter's new recording—captured live in May during Masur's emotionally charged final weekend as New York Philharmonic music director—is filled with greater interpretive depth, nuance, and insight than its predecessor.

Asked for specifics on ways in which her view of the work has changed, however, Mutter demurs. "One would have to go back and compare, which is something I've

never been interested in doing," she explains. "Music is something that is ever-changing. Even if you burn it on a CD, in the moment that the concert ends, we have it in our hearts but it's gone. It's a sculpture I have to rebuild the next evening. In that sense, I don't want to compare what I do today to what I did 22 years ago. The way I see the architecture of these three movements will never change; the cathedral basically stands as it did, but in the smaller aspects of that building, there will be much more detail and depth of understanding."

Masur and the well-honed orchestra provide ideal support for Mutter's elastic pace and structure, much as they did in her second re-



MUTTER

recording of the Brahms Violin Concerto No. 1. "What Masur brought to the New York Philharmonic was tremendous refinement and beauty of sound," Mutter says. "He's a very, very demanding maestro who doesn't let you get away with anything, but he's also a musician who lets you fly free. In that respect, he very much resembles Karajan. It's the quality of leadership and partnership, listening and stepping back if necessary, which is also required from a soloist."

Mutter switches to recital mode in October, touring with works by Brahms, Faure, Gershwin, Kreisler, and new husband André Previn that will make up her next CD, *Song and Dance*, due next year. Mutter will present the program with pianist Lambert Orkis in Chicago; Boston; New York; Newark; and Washington, D.C.; and Philadelphia. Of Previn's "Tango Song and Dance," she gushes. "It's so beautiful and clever, and rhythmically terribly difficult—the last movement is rhythmically the most difficult piece I've ever played in my life." Within a month, she returns to the Boston Symphony to perform Previn's New York Concerto, which she premiered there in March; she brings that work to New York next April.

Right on Ground™

by Deborah Evans Price

STILL GOING STRONG: At an age when many artists might consider retirement, Southern gospel patriarch Bill Gaither's career continues to gain momentum. *Let Freedom Ring*, a multi-artist project by Bill & Gloria Gaither & Their Homecoming Friends, debuted at No. 1 on the Top Contemporary Christian album chart last issue, marking the Gaithers' first time at that chart's summit. The Gaither gang also debuted at No. 3 on the chart with *God Bless America* (Over the Counter, *Billboard*, Sept. 28).

"I'm proud to be an American."

"Timing was terrific." Spring House president Larry Jennings adds. "It was a positive message in the midst of all that [Sept. 11 coverage]."

Other factors that contributed to strong sales were a busy tour schedule that included performances at the National Quartet Convention (Sept. 9-14 in Louisville, Ky.) and having Spring House mail a new catalog to 1.3 million homes. The projects were broadcast over 11 cable outlets, including PAX-TV, Family Net, and Trinity Broadcast Network, and began airing Sept. 22 on BET.

Gaither says, "No matter where we go, people say, 'We see you all the time.' Television must be making a difference."

According to Jennings, the direct-response TV spots were targeted to drive consumers into such retailers as Target and Family Christian Stores, and he credits Chordant with "taking this project to new heights."

It may seem unusual to release two titles simultaneously, and other artists might be concerned that it might split sales, but Gaither says he had too much great material to limit to one video. Obviously, it didn't hurt sales. In fact, according to Jennings, "85% of consumers who buy one, buy both" when Gaither releases two simultaneously.

In the past 10 years, Gaither has released nearly 70 video titles, with 10 debuting at No. 1 on the *Billboard* Top Video chart since 1997. Next on the agenda, the Gaither Vocal Band will film a video in Australia at the Sydney Opera House in November for release next year. In January, look for Spring House to release two new Gaither projects, *Heaven and Meeting in the Air*.

NOÇ WRAP UP: Southern gospel fans from 40 states and a dozen foreign countries gathered for the 45th annual National Quartet Convention at the Kentucky Fair & Expo Center in Louisville. Among the highlights were Bill Gaither's "Class Sing," a two-hour event featuring more than 40 artists... In other news, Jonathan Martin has left the Spring Hill family trio the Martins. Paul Lancaster, formerly with Sunday Drive, has joined Steve McCull Martin Hes and Joyce Martin McCull Martin... Spring Hill Music Group now being distributed through Word Distribution. It was previously with Chordant... Legacy Five will travel to London Oct. 6 to record with the London Philharmonic Orchestra for its first DVD release... Mast Group has a new solo release, *Faith, Family & Friends*, on Sunlight Records.

In The News

• Nashville-based management company Blanton Harrell Cooke & Corzine is partnering with Moose Management president Mitch White and has signed new Vertical Music artist Kara, whose eponymous debut disc bowed Sept. 3. White joins Blanton Harrell Cooke & Corzine as a new client development and brings along clients Fernando Ortega and Watermark. The company handles the careers of artists Amy Grant and Michael W. Smith and author Frank Peretti.

• EMI Christian Music Group, Provident Music Group and Provident Music Group are again partnering to issue the latest in the *Wow* series. *Wow Hits 2003* hits The Christian retail market through Chordant Distribution Group and general-market outlets through EMI Music Distribution Oct. 1. It includes 30 songs by such Christian artists as Steven Curtis Chapman, Nicole C. Mullen, and Cole Wright. Also coming in their first *Wow* holiday collection, *Wow Christmas*, streeting Oct. 1 via Word, and *Wow Hits 2003: The Videos* (Sparrow, on DVD/VHS).

• Melissa Greene has joined Sparrow Records group Avalon, replacing soprano Cheryl Adams, who is pursuing a solo career. Greene joins Avalon members Michael Passos, Jody McBrayer, and Janna Long. McBrayer recently issued a solo album, *Who I Am*, on Sparrow; Long's solo set, *Janna*, is slated for release Nov. 5. With Greene in place, Avalon is preparing for its joy Christmas tour. Also, look for Adams to add "author" to her résumé, as she's working on a new book geared toward single Christian women.

• Big Idea's first full-length VeggieTales movie, *Jonah*, premiered Sept. 19 on Nickelodeon to enthusiastic response. Numerous country and Christian music artists attended (many with their small children in tow), including Michael W. Smith, Sara Evans, Trace Adkins, Plus One's Nate Cole, and Steve Taylor.

• Steven Curtis Chapman, Third Day, TobyMac, and Fred Hammond were among those who performed Sept. 11 at Madison Square Garden in New York at A Tribute to Grace and Hope, a special event commemorating the first anniversary of the terrorist attack. Chapman performed a new song he'd finished minutes before taking the stage, titled "Remember the Day." New York firemen, police officers, and political dignitaries, including Governor George Pataki, also participated in the event.

Home Spirit™

TAKING IT UP: Arrow Records is shifting into high gear with the Sept. 17 appointment of Shawn Tate (formerly of EMI Gospel) as its new GM. The record announcement signals the quest of the 4-year-old, Atlanta-based label—an affiliate corporation of Dr. Crelo A. Dollar's World Changers Ministries—to be a major player on the gospel music scene.

"The label is looking to compete on a national level with Pastor [Taffi L.] Dollar's vision of signing artists who bring life music—music that is positive and inspirational in nature," Tate says. "I look forward to building a team that gives light to that vision."

Tate, who will manage all areas of the label's operations, says he has a three-point plan. "First, we're going to be signing world-class talent to inspire the unchurched and the church, to establish national distribution so that this talent can be heard, and to prove that an independent church-based label can be successful and win."



TAFFI DOLLAR

The label currently has a roster of four acts, including Dr. Crelo A. Dollar & the Changing Your World Mass Choir. Their November 2002 release, *From the Heart of God*, marked the label's official bow into the gospel marketplace. Tapping into the national network of churches forged by Crelo Dollar Ministries (including its 20,000-strong, Atlanta-based church), the CD sold upwards of 20,000 units.

Tate says, "That says to me that a church-based record-company model can be successful. Given the right record and extended marketing platform, Arrow Records is poised to be a vibrant and profitable entity that maximizes relationships with churches and ministries around the world."

Taffi L. Dollar—who serves as Arrow Records CEO and is also Crelo's wife—says, "The addition of Shawn Tate to our staff is only the first of several changes we will be making to position the label to do great things. With the incredible

artists we have on the label and the strong team we are assembling, we believe that Arrow Records will be a force in the gospel music industry."

Tate anticipates a minimum of four to five releases in 2003, beginning with a first-quarter release from Generation J. An urban- and pop-flavored brother-and-sister foursome, and including a follow-up release from Dollar and his Changing Your World Mass Choir.

SPEAKing OF PREACHERS: AbLife Records' Dr. Ed Montgomery and ALC Featuring Mark Taylor have released their new five double-CD, *Mark Taylor and ALC: Live Life Experience*, which was recorded at Montgomery's 6,000-member Abundant Life Cathedral in Houston. The collection features Montgomery, along with producers Chris Walker and Taylor (Abundant Life Cathedral's musical director), and the 70-voice Abundant Life Cathedral Choir. It is the third production from AbLife Records, a division of Montgomery's ministry... Bishop Andrew Merritt & the Straight Gate Mass Choir recorded their latest CD Sept. 15, at the Straight Gate International Church in Detroit. Special guests included Fred Hammond and former Commissioner Fred Pender Keith State.

PRaise WHERE PRAISE IS DUE: That's the mission of the Detroit-based Gospel Music Hall of Fame & Museum, whose sixth annual induction ceremony—set for Oct. 26—will honor the achievements of Charles Fold & the Charles Fold Singers, Dr. Charles Hayes & the Cosmopolitan Church of Prayer Choir, Les Williams & the Spiritual Quos, Bill & Gloria Gaither, Rev. Cleophas Robinson, Duyl Coley, and Yolande Adams.

"This year's event will once again demonstrate the Gospel Music Hall of Fame & Museum's commitment to preserving and celebrating the work of the world's legendary gospel entertainers," founder David Gough says. Dr. Bobby Jones will host.

BRIEFLY: Richard Smallwood, Donald Lawrence, and Karen Clark-Sheard are winging their way across the country with the Alliance tour, which also features Natanael and Sheri. Maurette Brown-Clark, and Vanessa Williams. Kicking off Aug. 30 in Louisville, Ky., the tour will wind down Nov. 3 in Dover, Del.... Central South Gospel played their 10th anniversary celebration. The tailor's conference in Nashville Sept. 29-Oct. 1.

Flaming Lips, Beck Pucker Up On Joint Tour

Two Established Headliners Will Play Separately And Together On The Same Bill

BY SUSANNE AULT

LOS ANGELES—In what's shaping up to be a great rock pairing, Beck's upcoming theater tour will use the Flaming Lips as both a backing and support act.

In the mode of Tom Petty & the Heartbreakers' similar duty with Bob Dylan more than a decade ago, this is one of the few times a bill of this sort, with the two established headliners playing separately and together, has been put together in a while.

"I think it's very unusual—it's definitely casting an eye toward Neil Young and Crazy Horse," says Jim Guerinot, partner in Reba's Walt Management and Beck's manager. "We want this tour to be a real event—something you might not see again."

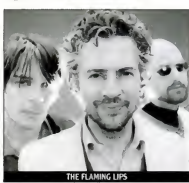
Beck sees it as "an interesting alchemy that really starts a cool musical dialogue," he says. "There's no rule book here."

Flaming Lips frontman Wayne Coyne was caught off-guard by Beck's invitation to join together on tour. "We looked at each other and said, 'This is bizarre.' But what he did is a ballsy move," he says. "This tour sounds so cool."

Beck and the Flaming Lips are primarily booked into 2,500-5,000-capacity theaters; in most

cases either act could probably headline these relatively intimate-sized venues.

Minneapolis' Orpheum Theatre begins the 11-date, East Coast first



leg Oct. 12. Other stops—booked by Creative Artists Agency for Beck and American Artists for the Flaming Lips—include the Chicago Theater Oct. 18 and Toronto's Massey Hall Oct. 20. 30-31 close things out in New York.

A 14-date West Coast leg is on deck—but not confirmed—starting Nov. 12 at Austin's Bass Performance Hall. Also anticipated to be included in the routing is Los Ange-

les' Universal Amphitheatre Nov. 25, with that leg wrapping Dec. 2 at Portland, Ore.'s Arlene Schnitzer Concert Hall.

NICE PRICE

Despite the uniqueness of the package and the intimacy of the venues, tickets average \$35, with a few \$45 exceptions for larger markets like New York. Considering the uniqueness of Beck's outing, tour organizers could have upped the gross potential by playing larger buildings and/or pricing tickets higher.

"The biggest gross isn't necessarily the best presentation possible," says Guerinot explaining that going into amphitheatres and arenas "wouldn't be consistent to what the presentation of the music will be."

Beck is making the rounds this fall in support of his latest album, *Sea Change*, which is being described as his most somber, introspective (translation: best-sold) to date creation yet. Or as Elliott Lefko, VP for House of Blues Canada (which is promoting the Massey Hall date) puts it,

"Here's some difficult music, but he's giving it to you in the best setting possible."

For their part, the Flaming Lips are known for a bouncer, looper musical style—"like Walt Disney meets Led Zeppelin," Coyne says. That contrasts with Beck's quieter vibe, which he introduced during a number of acoustic concerts he played in August as his first public foray with *Sea Change*.

But Coyne predicts that the Flaming Lips will still dish out their usual light and video-screen theatrics for their opening set. "Beck likes those elements of our shows. He wants us to do something of that scale—[to] do some bombastic things," Coyne explains, adding that he's confident the Flaming Lips can then seamlessly turn it down a notch when transitioning to the position of backing band.

Their combined strength of Beck and the Flaming Lips—both of their latest albums are getting the critics' kiss of approval—"this could be an arena tour," American Artists' Trip Brown believes. "But Beck'd still want to play small. He didn't want people to have to sit half a mile away."

Denise Fresina, executive director of Syracuse, N.Y.'s Landmark Theater (hosting Beck and the Flaming

Lips Oct. 26), echoes that sentiment: "As a music aficionado, I want to feel it, see it, and smell it—and the only way you can do that is in a theater."

Early indicators suggest the tour should do well just the way it is, easily out-grossing Beck's last major trek, the January/February 2000 *Midnite Vultures* tour. That 12-date theater outing, which included seven sellouts, drew about 3,860 people each night and averaged \$102,692 per show. The Beck/Flaming Lips pairing, with its similar parameters, should average about the same amount but ultimately pull in more dollars because of the slightly steeper dates so far scheduled. A third leg is a possibility for next spring.

And like many of the *Midnite Vultures* shows, this bill should generate sellout business. "Chicago sold out immediately [during the tour], and we're looking for it to be on track to do the same thing [for its Sept. 21 onsale]," says Andy Cirzan, VP of concerts for Jam Productions, which is promoting both those shows. "We did minimal marketing. But we shouldn't have even done that in hindsight... You know what? Any promoter would be pulling your leg if they said they were doing a lot for the tour."

EASY TO PROMOTE

Tour sources admit that they would not put in the traditional marketing muscle behind the event, saving a good amount of money along the way: Few, if any, radio spots will run, and print ads will be modestly placed.

Alternately, organizers are largely relying on Beck's fan base to regularly surf his Web site for tour updates. In fact, 80% of the tickets are pegged to sell via the dates' various Internet presales.

Cirzan shares the view of a lot of the tour's promoters, which include Corbin Channel Entertainment and Metropolitan Entertainment Group, that "it's obvious they could play way bigger venues looking at ticket sales [most of which haven't gone on sale]. But [Beck] is the kind of intelligent artist who is getting up on stage when he's not going to play to people who totally love him. Then it's really amazing that he is taking the Flaming Lips with him. He's totally going the extra mile."

As far as those small venues undoubtedly leaving many people wanting more, Coyne fits the indie brandishes some rock attitude: "Feel compassionate about people who can't get into a rock concert? That's silly. Helping out homeless people—let's do that."

'It's A Long Way To The Top' Shows Potential Of Baby-Boomer Market

BY CHRISTIE ELLIAGER

SYDNEY—A package tour of 30 Australian acts from the '50s, '60s, and early '70s called *It's A Long Way To The Top* has grossed \$10 billion Australian (\$5.5 million) and opened up the music industry here to the commercial potential of the baby-boomer market.

The shows will yield a live album and a DVD. At the same time, a two-hour behind-the-scenes documentary airs on the government-run ABC TV network Nov. 26, to be released as a DVD in conjunction with a coffee-table book.

A scaled-down version with a dozen acts is slated for a run through regional centers in early 2003. A sequel tour featuring acts from the mid-'70s to early '80s is also in the cards, according to Michael Chugg, managing director of Michael Chugg Entertainment. He says, "It confirmed my belief that Australians over 40 don't go out only because there's nowhere to go."

It's A Long Way To The Top was inspired by a 13-part ABC-TV series of that name from 2001, which chronicled the growth of Australian rock. It was the network's

highest-rated series. One of the acts, Billy Thorpe, called Chugg—who was his roadie in the '60s—and suggested taking its first three episodes on the road.

Chugg had also sensed Australians were starting to look at their musical past in the nationalistic euphoria following the 2000 Sydney Olympics. He calculated that a fast-paced 3½-hour show with multimedia visuals and 40 chart-toppers would sell out six metropolitan gigs. A budget was set at \$4.5 million in Australian (\$2.5 million), and tickets ranged from \$80 Australian to \$135 Australian (\$43.82-\$73.94). His partners in the venture were theater/promoters Jacobson Entertainment (its chairman, Kevin Jacobson, played in the *Joye Boys* in the '50s, backing his singer brother Col Joye, who was on the tour), U.S. promoter Jack Utsick, theater producer Amanda Pelman, and talent manager Brian DeCouroy.

Chugg miscalculated. It's a Long Way to the Top ended up lasting 19 shows, shifting 135,000 tickets, and doubling the original budget. He estimates that the planned regional run could yield a further 90,000 tickets.

Part of the tour's success lies in audiences shifting their focus to Australian acts after the low Australian dollar slowed down international tours—promoters make more chances with young global acts



wanting to build up an audience. Among the new acts Chugg toured this year were Fu Manchu, Gomez, Spiritualized, and Black Motorcycle Club. The popularity of Japanese festivals (Fuji in July) and Supertronic (in August) has brought acts into the region. "George Clinton was someone I'd tried to get here for years," Chugg

says. "He came to Japan and then to Australia, and the shows resulted in some of the wildest crowd scenes I have seen."

But the greatest significance of it's *It's A Long Way To The Top* is its impact on the careers of its acts. While many of the acts re-formed for the tour, some—like Joye, Normie Rowe, the Atlantics, John Paul Young, Ross Wilson, and Marcia Hines—continue to perform. "With a few exceptions, many of them struggle to make money," Chugg says. "I think this tour will reactivate a lot of work for these acts."

Mushroom Marketing GM Carl Gardiner agrees: "The music industry has yet to work out that many of these older baby-boomer acts have a lucrative future in corporate gigs and related opportunities."

Artists find the tour rewarding on another level: Ross Wilson of the band Daddy Cool says, "It was personally a buzz for me, meeting up with some of those '50s guys like Col Joye. The popularity of these guys were part of something momentous, because that entire lineup would never come together again. I think the audience got that vibe, too."

TOURING



Venue Views™

by Ray Waddell

ZZ'S OVERSEAS: That title of band from Texas has taken its boogie trip to Europe, beginning with an Oct. 1 stop at **Harwall Arena** in Helsinki. The tour will be out until Nov. 1, when ZZ Top plays the Hammer-smith Apollo in London.

The Euro tour is a make-up of sorts for dates lost when a 1999 Europe leg was canceled after bassist **Dusty Hill** was diagnosed



with Hepatitis C. But with Hill now in remission, ZZ has a new RCA album coming out next year, and life is good.

"We've got some new material and a new show, so Europe is getting the best of both worlds," ZZ Top guitarist **Billy F. Gibbons** says. "Of course, it's making us work a little harder."

Gibbons says the European shows include "some old blues songs we rediscovered, a couple of the songs from our new recorded project, and the rest of it is three chords and really loud shit."

He adds that Texas boogie is "presently quite the fashion" in Europe. "I guess trends come and go, but one thing that has managed to remain quite attractive is American pop culture, particularly throughout Europe. France was the last card to fall, so to speak, but even in the stiffest of grinds, American pop culture reigns supreme."

That said, Gibbons believes ZZ Top's trademark raunchy sound translates loud and clear in diverse cultures. Production capabilities, interestingly enough, are usually compatible. "Europe is not as predictable as the good old U.S.A. in terms of what the rooms look like and who's gonna be there," Gibbons explains. "The power is still different. That's one of the significant issues that's always first at the top of the equipment guy's list: Let's get this power thing worked out..."

A veteran crew helps. "We've got a lot of familiar faces with us, familiar

with how to get the ZZ sound sounding like ZZ," Gibbons says. "We've got some very specialized and peculiar back-line equipment, guitars, and personal effects that are just that and can't be compromised, in our opinion. So the road crew has the rather formidable challenge of getting everything ready and plugged in, whether it's Stuttgart, Arkansas, or Stuttgart, Germany."

Previously, ZZ Top has been known for its lavish, over-the-top production touches, like bringing Texas to the world via live coyotes and rattlesnakes onstage. "That was the 1976 tour, during the period when giant stage productions were the order of the hour," Gibbons recalls. "Presently, the bulk of ZZ fans want us back in the palm of their hands, three guys playing three chords. They like videos and they like the cars, but the simple thrash-and-bash presentation from the Texas trio is what they like best."

The European dates are actually an addendum to some U.S. dates the band played this summer. "We made a brief escape from the recording studio and selected a run of intimate appearances at special casinos coast to coast. It was a blast—light, right, and outta sight. Those shows gave us a chance to see the light of day and to make—a chance for fire and change—it greasy."

Obviously, these greasy shows include the new material, but a ZZ show is not a ZZ show without 'Cheap Sunglasses,' 'Sharp Dressed Man,' 'Nationwide,' or even 'Waitin' for the Bus/Jesus Just Left Chicago.' Right about the middle of the program we leave about three or four empty spaces for spot acts. It keeps us on our toes and allows us to experiment and have a good time."

A new release is set for first-quarter 2003, followed by a tour of "wherever, whenever," Gibbons says. "I wouldn't be surprised to see the trucks line up around February and March." Already booked is a return to RodeoHouston at Reliant Stadium—last year at the final RodeoHouston at the **Astrodome**. ZZ Top drew more than 57,000 people at a first-time play of the event.

Gibbons says 2003 will be a busy and exciting year for the band. "We'll take a nice little holiday and then get back to spakin' the plank."

ZZ Top is booked by **Rob Light** at Creative Artists Agency in the U.S., and **Barry Dickins** at International Talent Booking books the band in Europe. **Bill Ham** at Lone Wolf is ZZ Top's longtime manager.

OCTOBER 2002		Billboard	BOXSCORE		CONCERT GROSSES
ARTIST	VENUE (DATE)	GROSS (DATE)	TICKETS (PRICE)	ATTENDANCE (DATE)	PROMOTER
ELTON JOHN & BILLY JOEL	Philips Arena, Atlanta, Sept. 17	\$2,225,796 \$17,782,941	16,400 seated	16,400 seated	In-house
NEIL DIAMOND	Worcester Centrum Center, Worcester, Mass. Sept. 13-14	\$1,423,885 \$8,503,527	22,814 two shows	22,814 two shows	Concerts West, Sal Bonafide, Agrapas Entertainment Group
BRUCE SPRINGSTEEN & THE E STREET BAND	Comcast Center, San Jose, Calif. Aug. 27	\$1,396,275 \$75	17,137 seated	17,137 seated	House of Blues Concerts
NEIL DIAMOND	Colonial ArtsCenter, East Rutherford, N.J. Sept. 18	\$1,341,703 \$75,920	16,400 seated	16,400 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
NEIL DIAMOND	Historic Veterans Memorial Coliseum, Indianapolis, N.Y. Sept. 17	\$932,218 \$75,920	13,823 seated	13,823 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
CHER, CYNDI LAUPER	Target Center, Minneapolis, Sept. 17	\$894,162 \$77,755/\$75/\$27.75	13,882 seated	13,882 seated	Clear Channel Entertainment
THE WHO, COUNTING CROWS	Greek Theatre, Los Angeles, Sept. 17	\$794,706 \$504,949	6,148 seated	6,148 seated	Nextender Organization
BRUCE SPRINGSTEEN & THE E STREET BAND	Scotiabank, Portland, Ore. Aug. 27	\$776,289 \$75	16,578 14,446	16,578 14,446	House of Blues Concerts
AEROSMITH, CHEAP TRICK, RUN-DM.C.	OTI Energy Music Center, Cleveland, Mich. Sept. 17	\$743,065 \$80,522	15,128 seated	15,128 seated	Clear Channel Entertainment, Palace Sports & Entertainment
AEROSMITH, CHEAP TRICK, RUN-DM.C.	Shoreline Music Center, Capehart, Ohio Sept. 18	\$744,678 \$77,502/\$63/\$25.50	16,906 12,560	16,906 12,560	House of Blues Concerts
NEIL DIAMOND	Pepsi Arena, Albany, N.Y. Sept. 21	\$734,678 \$67,502/\$27.50	12,546 seated	12,546 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
NEIL DIAMOND	Michigan State Coliseum, East Lansing, Mich. Sept. 12	\$724,740 \$85,905	9,115 seated	9,115 seated	Clear Channel Entertainment, Sal Bonafide, Agrapas Entertainment Group
NEIL DIAMOND	Verizon Wireless Arena, Manchester, N.H. Sept. 18	\$678,398 \$67,502/\$27.50	16,985 seated	16,985 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
REVOLUCION 2002; JAGUARES, MORRISSEY, JUMBO	Arrowhead Pond, Anaheim, Calif. Sept. 18	\$673,679 \$75,725	13,960 seated	13,960 seated	Nextender Organization
CHER, CYNDI LAUPER	U.S. Bank Arena, Cincinnati Sept. 8	\$664,291 \$65,252/\$25	8,881 11,379	8,881 11,379	Nextender Organization
CHER, CYNDI LAUPER	The Mark of the Quad City Stadium, Ill. Sept. 13	\$664,468 \$68,500	16,564 seated	16,564 seated	Clear Channel Entertainment, In-house
NEIL DIAMOND	New Orleans Arena, New Orleans Sept. 10	\$618,823 \$67,502/\$27.50	13,390 seated	13,390 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
NEIL DIAMOND	Seaworld Center, San Diego, Pa. Sept. 10	\$637,195 \$67,502/\$27.50	8,362 seated	8,362 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
CHICAGO	Greek Theatre, Los Angeles, Sept. 25-21	\$603,188 \$70,520	11,813 12,200 (two shows)	11,813 12,200 (two shows)	Nextender Organization
NEIL DIAMOND	Combedown County Civic Center, Portland, Maine Sept. 20	\$483,890 \$67,502/\$27.50	7,940 seated	7,940 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
BOW WOW, BIZK, BUX	First Union Spectrum, Philadelphia Sept. 20	\$467,856 \$27.50	12,748 seated	12,748 seated	Clear Channel Entertainment
BONNIE RAITT & LYLE LOVETT	Greek Theatre, Los Angeles Sept. 25	\$459,768 \$75,540	10,828 12,301 (two shows)	10,828 12,301 (two shows)	Nextender Organization
ALAN JACKSON, JOE NICHOLS, CYNDI THOMSON	St. Pete Times Forum, Tampa, Fla. Sept. 20	\$452,328 \$46,528	10,511 11,102	10,511 11,102	Jack Usher Presents
NEIL DIAMOND	The Pyramid, Memphis Sept. 6	\$409,889 \$67,502/\$27.50	6,909 seated	6,909 seated	Concerts West, Sal Bonafide, Agrapas Entertainment Group
CRED, JERRY CANTRELL, 13 STONES	UMFJ Bank Pavilion, Memphis, Tenn. Aug. 18	\$396,964 \$38,528	6,716 71,000	6,716 71,000	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS	Freedom Hall Coliseum, Louisville, Ky. Aug. 29	\$392,828 \$20	15,791 16,200	15,791 16,200	Kentucky State Fair
GOO GOO DOLLS, THIRD EYE BLOOD, VANESSA CARLTON	Tenney Hilltop at James Beach Theater, Westport, N.Y. Aug. 19	\$391,425 \$25,025	12,891 14,000	12,891 14,000	Clear Channel Entertainment
ROBERT PLANT, MOE	Greek Theatre, Los Angeles Sept. 12	\$387,560 \$46,528	6,195 14,000	6,195 14,000	Nextender Organization
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Joan's Pavilion, Albany, N.Y. Aug. 22	\$383,135 \$41,542/\$13	9,211 16,000	9,211 16,000	Clear Channel Entertainment
TOMMY LEE, MONTGOMERY GENTRY	New York State Fair, West Saugerties, N.Y. Aug. 30	\$382,640 \$20,020	13,263 16,000	13,263 16,000	In-house
AREAS FEMALE, DAVID BOWIE, MARY, BUSTA RHYMES, & OTHERS	The Grumpy, George, Wash. Aug. 10	\$382,552 \$33,531	6,104 15,000	6,104 15,000	House of Blues Concerts
TOOL, TOMAHAWK	Scotiabank, Cleveland Aug. 30	\$378,528 \$7,738	18,867 15,738	18,867 15,738	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	UMFJ Bank Pavilion, Maryland Heights, Mo. Aug. 17	\$373,094 \$41,515/\$10	14,402 16,000	14,402 16,000	Clear Channel Entertainment
LEVER, YANHOSS, GERALD LEVY, ANDRIS STONEL, KIRK WYATT	Flamingo Las Vegas Amphitheater, Vegas, Nev. Sept. 10	\$372,804 \$67,502/\$14	23,208 15,000	23,208 15,000	Clear Channel Entertainment
TOOL, TOMAHAWK	United Center, Chicago Aug. 29	\$372,141 \$28	9,866 12,500	9,866 12,500	Jam Prods.

ALBUMS

Edited by Michael Paoletta

POP

► JACKSON BROWNE

The Naked Ride Home
PROUDLY: Jackson Browne, Kevin Cadogan, Elektra G6293

At a time when veteran artists are either being dormant or scrambling to come back, Jackson Browne is simply chugging along, writing and recording the kind of songs that have long been his signature. There are no scratch beats or production tricks courtesy of Fred Durst, nor are there incongruous mixes featuring Ashanti or Nelly. Such a move might lessen Browne's mainstream visibility, given today's current sales climate. But it also keeps his dignity and creative legacy intact, which is far more important in the long run. *The Naked Ride Home* is precisely what we need from Browne right now—or any other time, for that matter. He provides intricate, often poetic pop-rock tunes that examine matters of the heart, the human condition, and the world at large. He assumes his listeners are capable of thought and emotion beyond "oh-baby-baby" ditties and artists would take such a stand.—**LF**

► DELBERT MCCLINTON

Back to Breathin'
PRODUCERS: Gary Nicholson, Delbert McClinton
New West 6402
 Delbert McClinton's last album, *Nothin' Personal*, was a certifiable hit, both critically and commercially. It would be a challenge for some artists to follow such a terrific success, but this is Delbert McClinton, who's turned cool-tracks business as usual. He's got a good number bumber with "Blues About You Baby" and a truly authentic Texas country nugget, "Lone Star Blues," complete with an all-star Texas choir, including Joe Ely, Marcell Ball, Steve Earle, Rodney Crowell, and

SPOTLIGHTS



THE ROLLING STONES
Ferly Likings
PRODUCERS: various
ABKCO/Virgin Bros. 2348-13378

It is always gratifying to rediscover every few years that "Street Fighting Man" still teems with menace. "I Can't Get No Satisfaction" is frustration set to music. "Sympathy for the Devil" is downright frisky. "Start Me Up" is just that, and "Hooker 'n' Tonik Woman" is raunch personified. The Stones songbook never sounded better than on this first collection to feature remastered hits from their entire catalog. How these guys evolved and even defined their musical times remains fascinating: "Sue's Rainbow" is a ringing, well-executed trip. "Get Off My Cloud" flips off the world. "Angie" is incredibly gentle. The Stones made disco cool with "Miss You" and found country on "Tumbling Dice." In addition to the hits, there are four fine new songs here: "Keys to Your Love," "Stealing My Heart," "Don't Stop," and "Losing My Life." Forty years in, the Rolling Stones still own the best licks in rock'n'roll, and they're proving it again here and on the road right now.—**RW**

Butch Hancock. McClinton knows few peers as a honky-tonk lyricist, and his reinvented take on perception with "Won't Be Me," "The Rub," "Ain't Lost Nothin'" and "Money Honey." "Smooth Talk" is a cautionary tale cloaked in a laid-back honky-tonk groove. McClinton finishes the deal with his seemingly jazzy blues titled "New York City." *Room to Breathe* swings.—**PVV**

► INDIA ARIE

Voyage to India
PRODUCERS: various
Motown 4755
 India Arie offers nuggets of wisdom and self-help advice on *Voyage to India*, her sophomore set for Motown. The Atlanta native, who burst on to the scene last year with her critically acclaimed *Acoustic Soul*, follows a similar path of acoustically driven, feel-good tunes on this stellar set. The infectious rhythm of "Get It Together" seduces listeners while the subtle message of making your life better sings in: "One shot to your heart without break-



ing the skin/No one has the power to hurt you like your k/n/ke/ft it inside didn't tell no one else... From 15 years of holding the pain/And now you only have yourself to blame if you continue to live this way." Similarly, lead single "Little Things" employs pieces of Rufus "Hollywood" while reminding listeners to remember the simple things in life. While, at times, *Voyage to India* seems a bit too preachy, Arie has a way of bringing everything together in a very palatable way.—**RW**

► RYAN ADAMS

Demolition
PRODUCERS: various
Light Highway 068 170 333
 When Ryan Adams signed with Lost Highway last year, part of the deal was that the label would try, release-wise, to keep pace with his seemingly nonstop songwriting. Having already raised a free five-song EP onto the first pressing of last



► DISTURBED

Disturbed Johnny K. Reprise/Warner Bros. 2-48361
 No-metal band Disturbed struck multi-platinum with its debut, *The Sickness*, and it is well-posed to hit a similar mark with this follow-up. Reuniting with producer Johnny K., the group opted for a more stripped-down sound this time out, displaying the tight musicianship it has honed by spending 22 months on the road. Frontman David Draiman shows that he is an ample singer, refraining from the quacky vocal squallings that graced *Sickness* for a more straight-ahead course.

"Breath" and "Mistress" feature irrefutable guitar hooks, and the slow yet heavy groove of "Devour" shows the influence of Black Sabbath. But if the label wants to immediately break this album wide open, it should follow up current hit "Prayer" with "Darkness," a mournful yet addictive ballad that could reap the type of monster airplay that "Outside" did for Staind.—**CLT**

year's celebrated *Gold*, the label further makes good on that promise with this demo collection. Among these 13 cuts are sparse, acoustic numbers that seem like outtakes from the ex-Whitney/Brian Fennell's solo debut, 2003's *Heartbreaker*, and others that could have easily made *Gold*. "You Will Always Be the Same" is an example of the former. "Hallelujah" (the latter) Especially nice is the piano-

peppered "Cry on Demand," the air-guitar-inspired singalong "Hallelujah," the cynical "Tennessee Sucks," and the morose final cut, "Jesus (Don't Touch My Baby)." *Gold* left many Adams fans listening in awe at the leaps and bounds by which he was growing as a songwriter. This record doesn't do that; and though that's just fine, it makes *Demolition* less diverse and ultimately less exciting. But, without question, the writing and performances here are top shelf.—**HW**

► CKY

Infiltrate Detroit
Reunited
PRODUCERS: Chad I Ginsberg
Interscope 068 069 000
 In a sea of bands striving to sound like a cross between Iron and Puddle of Mudd, CKY gets a giant gold star for blazing its own stylistic path. Sure, the material that constitutes this set hits enough of the guitar-cruching, hard-groove marks needed in order to score with first-wave teens. But cuts like the anthemic first single "Flesh Into Gear" (which is also featured on the soundtrack to the upcoming *Jackass: The Movie*) also have enough unique elements to raise it above the competition. Singer Darin Ziskie has a gritty, grumbly delivery that works well against Chad I. Ginsberg's awe work, as well as also the rhythm section of Vern Zonta and Matt Margaria (drums). Together, they mine a sound that is sometimes reminiscent of classic metal, while other times, they exhibit a jagged punk edge. At all times, they keep things appropriately aggressive, yet melodic enough to ensure interest from the mainstream rock masses. A band to keep a close eye on.—**LF**

★ TID NUGENT

Crowman
PRODUCERS: Ted Nugent, Drew and Chris Patten
Spirit 15174
 Ted Nugent—gorzo guitarist, unabashed American patriot, shameless meat-eater—banned—cranked out a sure-to-become classic with *Crowman*. The album is full blithely buntzy over-the-top, sex-fueled lyrics and anthemic compositions featuring blues undercurrents and hot guitars roaring with rock'n'roll fury. But who there know it's all in the name of fun realize that there lies the Nugie's charm. "My Baby Likes My Bif for Her Hair" is the seductive grin of the sedentary

(Continued on next page)

VITAL REISSUES

MILES DAVIS

The Complete Miles Davis at Montreux: 1973-1991
PRODUCER: Claude Nobs
Montreux Sounds/Columbia/Legacy CKX66424

After a single, fiery visit in 1973 (and his temporary retirement), Miles Davis did visit the Montreux Jazz Festival for another decade. Once he did return, though, Montreux became an almost yearly event for the legendary trumpeter until his death in 1991. And all of these shows were recorded. This massive 20-disc boxed set—produced by the festival's Montreux-Sounds label and released via Columbia/Legacy in North America

and by Warner Music in Europe and Japan—collects these performances for an extravagant tribute. While not up to the usual Legacy standard of illustration (especially, annotation, this set does offer an unprecedented picture of Davis doggedly in pursuit of the orotage music even in his last years. Except for the gala 1991 tribute concert conducted by Quincy Jones, all of the material is previously unreleased; whether all of this music stands up to repeated listening, though, is highly arguable. In Europe, Warner pressed the complete boxed set with a single-disc highlights compilation; rather uncharacteristically, Legacy is not replicating this con-

sumer-friendly (if oddly programmed) item for the U.S. market. The full Montreux collection is a massive one, with much repetition of repertoire from the numerous multi-disc sets available in the '80s. There are, for instance, nine versions of "Time After Time" (and, despite Davis' minimalist wardrobe, one probably never needs to hear more than a couple of takes on the Cyndi Lauper hit). Also, it's sad to say, aside from the provocative acid-rock set of 1973 and the mid-'80s disc featuring high-brow funk guitarist John Scofield, much of the material has dated severely. Granted, the keyboard-heavy latter-day bands sounded edgy for the time—and sax-

ophonist Kenny Garrett always sounds great—but the years have not treated the synthesizer tones and overall electro-funk aesthetic very kindly. In particular, the borrowed Prince tune, "Movie Star." It's the eight discs featuring Davis in league with Scofield that make the traversal worth it, particularly for Scofield's witty, gritty, "What Is It" and several subtly different renditions of "Star People" (the title track of an under-appreciated 1983 Davis studio set that Legacy should reissue). Blowing a long lover's lament on this steamy blues, Davis shows that he remained the ultimate snake-charmer to the very end.—**HW**

CONTRIBUTORS: Bradley Bamberger, Lella Coe, Gordon Ely, Larry Flynt, Rashaan Hall, Bill Kippen, Gal Mitchell, Wes Orshosh, Michael Paoletta, Orisla L. Thomas, Philip van Vliet, Ray Waddock. **SOURCES:** Releases obtained by the review editors. In those special instances in which the basic music and/or liner notes had not previously been available, NEWSPHERE releases of critical acclaim, highly recommended because of their musical merit, are listed in the CD EARLY LISTINGS. CD releases obtained from Pitchfork were featured in the Music by the Numbers column. **PHOTOS:** ©; new releases produced to hit the top half of the chart in the current listing. **ARTISTS' CREDITS:** ©; new releases, suggested if their presence, highly recommended because of their musical merit, are listed in the CD EARLY LISTINGS. CD releases obtained from Pitchfork were featured in the Music by the Numbers column. **REISSUES:** ©; new releases, suggested if their presence, highly recommended because of their musical merit, are listed in the CD EARLY LISTINGS. CD releases obtained from Pitchfork were featured in the Music by the Numbers column.

(Continued from preceding page)

striptease, whereas "Dressed If Ya Do" does a few working Joe's lament, "See-poo's" wah-wah effects gleefully channel Jimi Hendrix's funkiness, and surprising little melior crowd "Eartheness" has the free flow of an improv jam session. On the brittle cry "Biology & Warfare," Nugent, a National Rifle Ass. board member, proudly attests, "I'm American, and I can be born from my hands my flag and I can't be torn away... And I'm ready to fight/hat/pick you up tonight." Strangely, the thought of this man legally owning a weapon actually makes me feel safer about national security. —**CLT**

OK GO**OK Go****PRODUCERS:** Howard Willing, Damian Kulash Jr.**Capital 33724**

While OK Go's debut album isn't introductory or particularly thought-provoking, it is incredibly fun rock fare replete with catchy choruses and a quirky musicality. This Chicago-based foursome's first single, "Get Over It," is a head-bopping tune expressing people's tendency to outtype their own problems. The project's take on romantic relationships is anything but bleak, as evidenced on the poppy "You're So Damn Hot" and even on the more emotional "1000 Miles Per Hour." A sometimes slackerish vocal delivery mixes with notable keyboard work on "There's a Fire," a tune with a "don't cry" motif. The album's closing track, "Bye Bye Baby," is a funny take on the ballad genre, and there are even pets can leave you "in search of careers and richer souls." —**JM**

R&B/HIP-HOP**► SOUNDTRACK**

Brown Sugar
PRODUCERS: various
Music Johnson Music/MCA/UMC Soundtracks 30278

For those in the music business, a new movie is often as strong as any other films in their lives. Actors Taye Diggs and Sanaa Lathan explore that dichotomy in the new Fox Searchlight film *Brown Sugar*. Like the film, the accompanying soundtrack balances themes of love and music. The ebullient Angie Stone takes listeners to church with "Bring Your Heart," while "Easy Conversation" shows a new side of Jill Scott. The smooth, guitar-driven track is wonderfully accented by a Scott's game whisper. Enyah Bada and Common pay homage to hip-hop on the hypnotic "Love My Life (An Ode to

Hip-Hop.)" Other highlights include Rashaun Patterson's soulful "You Make Life So Good" and three versions of the title track ("Brown Sugar [Final]," "Brown Sugar [Raw]," and "Brown Sugar [Extra Sweet]") by rapper/actor Mos Def, who plays an aspiring rapper in the film. —**RW**

► ISSYS**The Way We Do****PRODUCERS:** various**Arista 7822-14731**

Given the various new girl groups on the R&B/hip-hop horizon—including TGL, Lovell, Eshale, and Lyric—it will be interesting to see which one emerges as the new leader of the pack. Issys (the acronym for Intelligent Sexy Young Soul Sisters) stakes its claim with this debut crafted by beat-conscious producers Kevin "Sheekspex" Briggs, Dent, and Christopher Henderson, among others. While some cuts come off as formulaic, there's no denying the songwriting foursome's penchant for smooth, angelic harmonizing on the teen-angst subject of "I'm Not a Fool." "I'm Not a Fool" and "Jalaskis," a room for the Rent ("Oh No She Didn't"), date no-shows ("Stood Up"), and that special someone ("Beautiful U"). As long as they steer clear of the cookie-cutter trap, Lamia, Leticia, Ardena, and Quiera—winners of the 2002 Soul Train Lady of Soul Award for best R&B/hip-hop or rap new artist—stand a good chance of making it. —**GM**

COUNTRY**► TRAVIS TRITT****Strong Enough****PRODUCERS:** Billy Joe Walker Jr., Travis Tritt**Columbia 86660**

Travis Tritt stormed onto the scene more than a decade ago as that rare soulful balladeer also capable of rebel-roaring Southern brogue. Over the years, he has expanded his bag of tricks, a talent well evidenced on his second Columbia release, where he had a hand in writing nine of 12 tracks. "You Can't Count Me Out" is a bluesy acoustic uptempo, and Tritt takes total ownership of "Can't Tell Me Nothing," a crisp, soaring ballad. Tritt revisits familiar but nonetheless effective romantic territory on "Strong Enough" and "Be Your Man," and "Now I've Seen It All," then waxes stone country on "Country Ain't Country." "Doesn't Anyone Hurt Anymore" could provide radio with desperately needed soul, and Tritt shows his mastery of boogie on the barroom rave-up "Time to Get Cray." He reteams with

rumin' buddy Marty Stuart on the pulsing "I Can't See to Get Over You." Enjoying a career resurgence of sorts, Tritt's latest should do well to further cement him as one of country's most formidable talents. —**RW**

► GUY CLARK**Star****PRODUCERS:** Guy Clark, Verlon Thompson, Darrell Scott, Chris Latham**Sugar Hill 1070**

In *Star*, Guy Clark's latest Sugar Hill release, the revered singer-songwriter has crafted yet another masterpiece, laced with humor, clever wordplay, sharply drawn characters (several of them female), and more than a touch of sadness. Clark is brilliantly descriptive on songs like "Mud" and the title cut, "Magnolia Wind" taps into Clark's unadorned romantic sensibilities, and "Soldier's Boy" manages to be both gruesome and lighthearted in one masterful turn. Gently delivered character studies like "Homeless," "Dumb," and "The Battle-Scarred Boy of Bones" are nothing short of brilliant, but perhaps the record's high point is "Queenie," in which one can still feel Clark's barely contained (and female) rage, as he shoots his dog. Pure genius. —**RW**

LATIN**► THE SPANISH HARLEM ORCHESTRA****Un Gran Dia en el Barrio****PRODUCERS:** Arnan Luis Levinson, Oscar Brown Jr.**Ropeadope 7567-93135**

Described by its label as "Harlem's answer to Cuba's Buena Vista Social Club," *Un Gran Dia* actually transcends its barrio roots. Not merely Harlem's answer to Buena Vista, it exemplifies the New York salsa sound developed in the '50s, '60s, and '70s: brass, loud and aggressive, heavy on the metals (with prominent trombones), and heavy on jazz-influenced improvisation. *Un Gran Dia* can also be simply beautiful, notably in "Obsecasion," a classic ballad off by jazzy improvisation; a more traditional descarga can be heard on the instrumental "Tambori," while Willie Colón's fist-clipped "La Banda" is a straightforward, relentless salsa. While the elements are there to make it a nostalgia piece, it is, thankfully, too dynamic to be only that. —**LC**

CLASSICAL**► ARVO PART****Orient & Occident****PRODUCER:** Manfred Eicher**ECM New Series 1795/289-470-000****As much as one might long for Arvo Part****to be more musically ambitious (just as****one might wish his English counterpart,****John Tavener, to be less so), this would be****missing the point of the Estonian com-****poser's otherwise art. The three pre-****miere recordings *Orient & Occident*****comprises don't carry the tragic weight****or great expressiveness of such Part****mistakes as *Tuulele Helmed* or *Te Deum*.****But they do course with the heart-****rending intimacy characteristic of all the****man's works. In particular, *Waldkriedel*****(Pigri's Song) for string quartet and****male chorus is a moving memorial for a****friend. It could very well become one of****the composer's more popular pieces. The****other works here—the brief, monophonic****East-Wests—West title piece for string****orchestra and the quiet, half-hour-long****psalmody of *Coma Gens Solitaria* for****orchestra and women's chorus—will****appeal to Part fans (as well as newcom-****ers), even if music is ultimately less****strong than Pigri's art. The perfor-****mances by longtime Part interpreter****Tõnu Kaljuste and the Swedish Radio****Symphony and Chorus are ideal. —BB**
WORLD**► SALIF KEITA****PRODUCERS:** Salif Keita, Jean Lamont, Freddy Zerlib**Decca/Universal Classics Group 8527****Malian artist Salif Keita has released****a magnificent acoustic album that****immediately brings to mind his nick-****name: "The Golden Voice of Africa."****Keita opened a music club in Bama-****ko, Mali, called Mokou. In****betwixing the same name with his new****album, Keita seems to be signifying a****return to a sound that's more African****than Afro-pop. There's certainly****nothing equivocal about the music****we hear on *Mokou*. Keita's songwrit-****ing was surely inspired by the tradi-****tional sounds and instruments of****Mali. Stylistically, the delicious****groove of "Madam" perfectly illus-****trates Keita's roots vibe. The song****has a righteous bounce, driven by****the polyrhythmic percussion and the****buzzing strings of lute, guitar, and****kamelo. In "I'ma" the song cooks****releentlessly. At a less hectic tempo,****Keita sings with remarkable elegance**

in the sparse arrangement of "Souvenir" and delivers a mighty duet with Césaria Évora on "Yamoro." —**PVV**

► ANOUAR BRAHMI**La Pas du Chat Noir****PRODUCER:** Manfred Eicher**ECM 1792/449-016-373****Who would have thought that****the supremely subtle oud (the ancient****Arabic lute) could be featured on a****musically arranged and ideally, gorge-****ously recorded, *La Pas du Chat Noir*****features Tunisian oud virtuoso/com-****poser Anouar Brahmeh in a fresh set-****ting of oud at the keyboard and then****realized with pianist Francis Cour-****tier and accordionist Jean-Louis****Matinier. The result is as redolent of****the French minimalism of Satie and,****over more so, his Catalan successor,****Mompou as it is of traditional Arabic****music. There is a hushed, highly con-****centrated quality to this Pan-Mediterranean musical *haïku*, with the notes****purified down to their absolute es-****sence. The entire package—music, sound,****cover design—is ECM at its best.****As much as any of the label's****past work, his such as Arvo Part's*****Orchestral Manoeuvres in the Dark*****and *Officially* by Jan Garbarek and****the Hilliard Ensemble, this album brims****with appeal for all who have an ear for****the best in music. —BB**
GOSPEL**► CANDIS STATION****Parade 311 Woman****PRODUCERS:** Marcus Williams, Cantal Station**Bereah 0-836-54566****In the midst of the 1970s disco boom,****Candis Station spent time at interna-****tional dance charts with now-classic****gems like "Young Hearts Run Free,"****"You Wake Up Tomorrow," and****"Victim." After a long, successful run****as a contemporary gospel artist, Station****returns to her dance roots musically****with an album that is still gospel in****content. As writer of 12 of the album's****14 selections, co-producer/artist Station****is in top form. Her first/still dance and****gospel follow-up will be plenty by the uni-****versal—will find as well here as fast on****the title track, which is exuberant,****straight-ahead house/disco, while "Tell****It" takes a totally credible reggae turn.****"When There's Nothing Left but God"****is potent, warm, bluesy, and "I****Need to Make Some Changes" is con-****temporary R&B. Miss Candis is good,****and the news is nothing but good. —GE**
NOTEWORTHY**ALISON MOYET****Hometown****PRODUCERS:** the Insects**Sanctuary 06076-84570****It's been a hot second since Miss****Moyet's last studio album (*Easy*)—****eight years, to be exact. And while****two retrospective arrived in the in-****terim, hardcore fans have simply****been salvaging for something com-****pletely new and fresh. *Hometown*****is *Hometown*. Beautifully produced****by the Insects (Massive Attack, Gold-****frappé) and primarily penned by the****artist herself, *Hometown* finds Moyet****tracking signature themes like love,****lust, and, yes, heartbreak. "Yesterday's****Flame" is steeped in Portishead senti-****mentality, while the single-worthy "Do****You Ever Wonder" will likely have****many listeners rediscovering vintage**

Dionne Warwick recordings. "Should I Feel That It's Over," is simply put, today's *Moyet* giving us classic *Moyet* (think "All Cried Out"). With *Hometown*, *Moyet* surely delivers the best album of her career. —**MP**

EVOLUTION**Unnatural Selection****PRODUCERS:** J. Sattion, B. Jamieson,**Network America 30274****British producers Jon Sattion and****Brian Jamieson—more commonly known as****Evolution—have been making music****together since 1987. In the****ensuing years, the duo has remixed****more than 150 records, recorded a****classic billboard effort****EVOLUTION (NATURAL SELECTION)****PRODUCERS:** J. Sattion, B. Jamieson,**Network America 30274****British producers Jon Sattion and****Brian Jamieson—more commonly known as****Evolution—have been making music****together since 1987. In the****ensuing years, the duo has remixed****more than 150 records, recorded a****classic billboard effort****with the help of a****handful of producers, including****Chic's "Everybody****dance-pop cover of Chic's "Everybody****and (found) records. With**

Unnatural Selection, the beat-start was as long as last unless it's debut full-length. And, yes, it's been well worth the wait. Throughout the course of 11 tracks, these brothers in rhythm weave a multi-colored musical tapestry, with ambient nuances washing over sturdy progressive house/trance foundations (witness "Crocodile Man"). The set's lead single, the hypnotic and aching "Walking on the Beach," is contemporary R&B. Miss Candis is good, and the news is nothing but good. —**MP**

A New 'Motown' Style Review

MBK Entertainment CEO Searches For Old-School Style Talent

Rhythm, Rap, and The Blues..

by Gail Mitchell

ON THE RECORD: Penalty Associated Label (P.A.L.) Group and Native Records have signed a multi-year distribution deal. First up among the independent hip-hop projects under the new alliance is *The Exodus by the Gospel Gangstaz*. The Grammy Award-nominated group's fourth set arrives Oct. 15.

The Exodus also marks the first release on the group's newly established Camp 8 Records, which concurrently inked a joint-venture deal with Native. Slated for second-quarter 2003 release is the compilation *Camp 8: The Flood* featuring Camp 8/Native acts *City Mac*, *Agua Black*, *Sonz of Prophets*, and *Elite*.

Native Records is headed by president/CEO **Keneth Saab**, Neil Levine is president/CEO of P.A.L., which recently entered into a partnership with Ryko Distribution.

R&B/funk diva **Teena Marie** signs with Cash Money, which she's repped with Universal... Former RCA semi-pro **Kevin Rowland** is giving a late fall date for the first release from his recently launched That's Funny! Entertainment label, which solely signs comedians. In addition to a CD, a full-length DVD/VIDEO will be produced on each individual comic. The 25-plus roster thus far includes **Dick Gregory**, **Paul Money**, **Joe Terry**, **Phyllis Stickney**, and **A.J. Jamal**. The Los Angeles-based label may be reached at 310-521-5111... **Prince** is planning a three-disc live album, *One Nite Alone... Live*, culled from his spring tour. NPG Music Club members will get the first shot at the boxed set, with subsequent national and international distribution this fall.

SOMMERS' TIME: For his second album, 2001's *360 Urban Groove* (which peaked at No. 10 on the Top Contemporary Jazz Albums chart), sax man **Jimmy Sommers** recorded *Glamour*, **Eric Benét**, **Sparkle**



Coollo, Les Nubians, and **Raphael Saadiq**. And he's dipping back into the R&B/hip-hop pool for the as-yet-untilled new album he's currently recording, which is once again for Higher Octave Jazz.

"Thus far, *Avant* will be on this one, **Snoop Dogg** is doing something, and I'm hooking up to write with **Joe**," says Sommers, who's also reuniting with producer **Steve "Stone" Huff**. "I hate the smooth-jazz [invention]. I like more funky, dirty jazz with R&B and hip-hop. I just love R&B music. That's what's hot right now on the radio, and there are so many talented people to work with out there."

Hoping to finish the new album in two months for a first-quarter 2003 release, Sommers is also working with DJ **Splina** and others on a dance album. "Being an instrumentalist is a slow build," he acknowledges. "But I'm putting together a catalog for the long haul."

SAVE THE DATE: Oct. 8 is the date, and L.A.'s Pacific Design Center is the place for "In the Mix: Women in Power," presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS), BMI, and Good Vibes Marketing. **Paradis**, **Yolanda Adams**, **Essence Entertainment's Candice**, **Bond McKeezer**, **Warehouse Music's Violet Brown**, **Def Jam/Def Soul's Tina Davis**, **Martin Chase Productions' Debra Martin**, **Chylah**, and **Elektra Entertainment's Sylvia Rhone** will talk about their journeys to the top. Moderator is NARAS VP **Angella Bibb-Sanders**.

Producer/songwriter **Rodney Jerkins** will be among the honorees at the fifth annual dinner presented by **Rev. Jesse Jackson's** Rainbow-PUSH coalition, set for Oct. 10 at L.A.'s Beverly Hilton Hotel.

The first South-west regional Hip-Hop Summit is slated for Oct. 11-12 in Dallas/Fort Worth at the Adolphus Hotel. Following in the footsteps of previous New York and L.A. events, the gathering is organized in association with the Hip-Hop Summit Action Network, launched by **Min. Ben Muhammad** and **Russell Simmons**. Among the Dallas organizers is rapper/native son the D.O.C. Speaking of Simmons, he is among supporters of the upcoming "African and African Descendants World Conference Against Racism" held Oct. 2-6 in Washington, **Barbara** will moderate the conference discussions. What role the media, culture, and the arts play in uplifting racism. For more info, visit the web site for the Black World Today (bwtd.com).

Jeff Robinson is CEO of New York-based MBK Entertainment, an artist-management firm and record label whose best-known client is MBK/J artist **Alicia Keys**.

The Lehman College graduate's industry background includes working with mentor and former Uptown Records executive **Kurt Woodley**, former Columbia back music-prince **Michael Mauldin**, and ex-Warner Bros. urban executive **Benny Medina**. Prior to hearing Keys at an after-school arts program, Robinson managed **Zelma Davis** of C&C Music Factory and **BLACKstreet's** **Chauncey Hannibal** and **Eric Williams**.

What is the operating philosophy behind MBK the record label?

Artist development, whether it's an R&B or hip-hop act. Too many labels are focused on the almighty dollar, rushing and taking the hit-and-run approach; they throw projects up against the wall to see what sticks. I want to bring back the traditional, hands-on approach. Working and talking with the artists so they don't just feel like a commodity; improving their interview skills, taking time to understand their music and the audience that's out there. That makes the difference between a long-term and a short-term career.

It took eight years for Alicia to get where she is now, dealing with naysayers who thought the music was too different or that she needed to stick to track. We'd both get frustrated, but thank God she's an incredible worker. A normal human being would have fallen out a long time ago.

What do you listen and look for in an artist?

I like artists who have an old-school, '70s throwback vibe to them even though they're young. That's what I listen for in their voices and look for in their personas. I'm basically trying to build my own Motown review. I'm all about bringing back some of that old-school flavor from back in the days when you went to concerts and felt you saw a show.

Who else is on the MBK roster?
Right now, I'm gearing toward three or four releases next year with distribution through BMG. There's **Shawn Kane**, a 23-year-old soul singer from Ohio who reminds me of Sam Cooke, and 18-year-old **Jessica Wilson** and her band, **Hillside** (all of whom are also 18 and 19 years old, who are throwbacks to **Hufus** and **Chaka Khan**). I'm also proud to announce the signing of one of my all-time favorite groups: **Mint Condition**, whom I feel never got their just due in the business. They were

6 Questions



always way ahead of their time, and I think their time is now. Alicia will probably be out next summer.

Can you give a sneak peek at what Alicia has up her sleeve?

Now that would be letting the cat out of the bag, wouldn't it? [I will

say] that she will still produce and collaborate with artists and producers she has always admired. She has just finished recording a hot joint called "Warrior" for Nas' new album.

What musical trends are you picking up on?

People are looking for real talent, real singing. Right now on the hip-hop front, artists are using different kinds of loops and adding new tricks. But that's going to burn out quickly. People want real music, not someone just walking up and down the stage singing over a tape.

What would you change about the record industry?

I wish there was more of a personal bond with the artists rather than just everything being so corporate. There are very few **Berry Gordy** anymore. And we need to find a way to deal with the issue of downloading from the Internet. If we don't, the industry will be in the poor house in the next five years.

GAIL MITCHELL

OCTOBER 5, 2002		Billboard HOT RAP TRACKS™		Apply monitored by Nielsen Broadcast Data Systems	
WEEK	LAST WEEK	TITLE	ARTIST	WEEKS AT NO. 1	ARTIST
1	1	DILEMMA	Nelly Featuring Kelly Rowland	1	Nelly
2	2	GANGSTA LOVIN'	Eve Featuring Alicia Keys	1	Eve
3	3	MOVE B*TH	Ludacris Featuring Mystikal & Inmortal 213	2	Ludacris
4	6	HEY MA	Cam'ron Featuring Ju\$ta Sista, Freeway, Zay & Taya	1	Cam'ron
5	11	WORK IT	Missy "Misdemeanor" Elliott	1	Missy
6	4	NOTHING	N.B.R.E.	1	N.B.R.E.
7	5	CLEANIN' OUT MY CLOSET	Enemey	1	Enemey
8	12	LUV U BETTER	LL Cool J	1	LL Cool J
9	10	GOOD TIMES	Styles	1	Styles
10	9	TRADE IT ALL	Fabulous Featuring P. Diddy & Jagged Edge	1	Fabulous
11	17	HOT IN HERRE	Nelly	1	Nelly
12	8	NED A GIRL PART TWO	B. G. & Christian Featuring Luce, Mike Rodden & Tanya Rogers	1	B. G. & Christian
13	15	PO' FOLKS	Nephty Roots Featuring Anthony Hamilton	1	Nephty Roots
14	16	GIMME THE LIGHT	Sean Paul	1	Sean Paul
15	13	IF I COULD GO!	Angie Martinez Featuring Lil' M & Sessio	1	Angie Martinez
16	17	OH YEAH!	Big Tymers Featuring Tone. Be & Gotti	1	Big Tymers
17	14	DOWN 4 U	In-Gotti Present The Inc. Featuring A. Rock, Antwan, Chant'Ballones & V	1	In-Gotti
18	20	WHEN THE LAST TIME	Clipse	1	Clipse
19	18	STILL FLY	Big Tymers	1	Big Tymers
20	19	IN DA WIND	Trick Daddy Featuring Cease & Big Ball	1	Trick Daddy
21	22	GRINDIN'	Clipse	1	Clipse
22	24	CHING, CHING	Ms. Jade Featuring Timbaland & Nelly Furtado	1	Ms. Jade
23	23	REACT	Eric Roberson Featuring Redman	1	Eric Roberson
24	23	FEEL IT BOY	Benjee Men Featuring Jell	1	Benjee Men
25	25	BY MYSELF	Yang Yung Twins Featuring Mi\$ B	1	Yang Yung Twins

OCTOBER 5
2002

Billboard TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset
panel of core R&B/Hip-Hop stores by Nielsen
SoundScan

Nielsen
SoundScan

WEEK LAST WEEK	3 WEEK AVERAGE	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	WEEKS ON CHART	PEAK POSITION	
		LAST WEEK	3 WEEK AVERAGE				
1	1	1	27	NUMBER 1/HOT SHOT DEBUT (10 Weeks At Number 1) VARIOUS ARTISTS / THE PEOPLES TEMPLE (10 WEEKS AT NUMBER 1) Ladonius Presents <i>Outstanding The Peace Comes Down</i>	1	50	59
2	3	2	3	NELLY A / 10 REPLICAS (10 WEEKS AT NUMBER 2) <i>Nellyville</i>	1	57	44
3	1	1	1	EMINEM A / 10 REPLICAS (10 WEEKS AT NUMBER 1) <i>The Eminem Show</i>	1	52	44
1	2	1	2	CLIPSE B / 10 REPLICAS (10 WEEKS AT NUMBER 2) <i>Lord Villain 2</i>	1	56	49
4	5	4	5	LIL' FLIP B / 10 REPLICAS (10 WEEKS AT NUMBER 5) <i>Undisputed Legend</i>	4	55	52
6	10	6	10	TRICK DADDY C / 10 REPLICAS (10 WEEKS AT NUMBER 6) <i>Trug Holiday</i>	2	54	53
7	8	7	8	SCARFACE D / 10 REPLICAS (10 WEEKS AT NUMBER 8) <i>The Fix</i>	1	57	68
5	7	5	7	TRINA E / 10 REPLICAS (10 WEEKS AT NUMBER 5) <i>Diamond Princess</i>	5	58	42
9	11	11	11	SOUNDTRACK F GREATEST GAINER 5 <i>Brotherhood</i>	9	40	51
9	8	9	8	BEEHIVE MAN G / 10 REPLICAS (10 WEEKS AT NUMBER 9) <i>Tropical Storms</i>	7	41	37
11	4	4	4	EVE H / 10 REPLICAS (10 WEEKS AT NUMBER 4) <i>Urban Outfitters</i>	1	42	74
10	9	10	9	ANGIE MARTINEZ I / 10 REPLICAS (10 WEEKS AT NUMBER 10) <i>Animal House</i>	6	43	66
17	15	15	15	ASHANTI J / 10 REPLICAS (10 WEEKS AT NUMBER 15) <i>Ashanti</i>	1	40	41
14	19	19	19	NAPPY ROOTS K / 10 REPLICAS (10 WEEKS AT NUMBER 14) <i>Watermelon, Chicken & Rice</i>	3	45	44
15	16	16	16	KENNY G L / 10 REPLICAS (10 WEEKS AT NUMBER 15) <i>Paradise</i>	15	45	51
14	12	12	12	SMUR M / 10 REPLICAS (10 WEEKS AT NUMBER 14) <i>Trav'ly (Present And Future)</i>	5	47	91
15	13	13	13	AMERIE N / 10 REPLICAS (10 WEEKS AT NUMBER 15) <i>All I Have</i>	2	48	63
18	17	17	17	VARIOUS ARTISTS O / 10 REPLICAS (10 WEEKS AT NUMBER 18) Sleep Dog Presents... Doggy Style Artists <i>Welcome To The House, M.</i>	8	49	65
21	23	23	23	MUSQ ARTISTS P / 10 REPLICAS (10 WEEKS AT NUMBER 21) <i>Justices (Last Lesson, M.)</i>	1	20	85
20	26	26	26	CAMPBELL Q / 10 REPLICAS (10 WEEKS AT NUMBER 20) <i>Come Home With Me</i>	1	92	69
21	14	14	14	DEVIN R / 10 REPLICAS (10 WEEKS AT NUMBER 21) <i>Just Tryin' To Live</i>	11	72	81
22	16	16	16	KEITH SWAIN S / 10 REPLICAS (10 WEEKS AT NUMBER 22) <i>Rebirth</i>	7	84	80
19	20	20	20	STYLES T / 10 REPLICAS (10 WEEKS AT NUMBER 19) <i>A Gangster And A Gentleman</i>	2	74	56
24	18	18	18	NATALIE COLE U / 10 REPLICAS (10 WEEKS AT NUMBER 24) <i>Ask A Woman Who Knows</i>	24	75	68
20	18	18	18	MARIO V / 10 REPLICAS (10 WEEKS AT NUMBER 20) <i>Marie</i>	3	76	77
24	22	22	22	PROEKT W / 10 REPLICAS (10 WEEKS AT NUMBER 24) <i>Full Circle</i>	2	87	73
25	21	21	21	PROJECT BAY X / 10 REPLICAS (10 WEEKS AT NUMBER 25) <i>Layin' De Sound Down</i>	5	72	83
28	13	13	13	FRED HAMMAD Y / 10 REPLICAS (10 WEEKS AT NUMBER 28) <i>Speak Three Things: P.O.L. Chapter 3</i>	13	79	51
28	33	33	33	BIG TYMERS Z / 10 REPLICAS (10 WEEKS AT NUMBER 28) <i>How High</i>	1	10	61
30	34	34	34	MARY MARY AA / 10 REPLICAS (10 WEEKS AT NUMBER 30) <i>Incredible</i>	10	81	63
30	39	39	39	VARIOUS ARTISTS AB / 10 REPLICAS (10 WEEKS AT NUMBER 30) P. Diddy & Bad Boy Records Present... <i>We Invented The Future</i>	2	62	54
29	35	35	35	AVANT C / 10 REPLICAS (10 WEEKS AT NUMBER 29) <i>Ecstasy</i>	2	65	79
33	28	28	28	TRIN-A-TEE D / 10 REPLICAS (10 WEEKS AT NUMBER 33) <i>The Kiss</i>	15	50	70
26	25	25	25	LE WATTHE E / 10 REPLICAS (10 WEEKS AT NUMBER 26) <i>500 Degrees</i>	1	85	71
36	36	36	36	WYCLEF JEAN F / 10 REPLICAS (10 WEEKS AT NUMBER 36) <i>Magnifique</i>	2	86	67
34	30	30	30	DONELL JONES G / 10 REPLICAS (10 WEEKS AT NUMBER 34) <i>Life Goes On</i>	2	87	74
33	27	27	27	SOUNDTRACK H / 10 REPLICAS (10 WEEKS AT NUMBER 33) <i>XXX</i>	16	89	—
38	24	24	24	VARIOUS ARTISTS I / 10 REPLICAS (10 WEEKS AT NUMBER 38) Ivy Gotti Presents The... <i>All G</i>	2	93	—
40	40	40	40	ALYAH J / 10 REPLICAS (10 WEEKS AT NUMBER 40) <i>Antyah</i>	2	99	—
40	37	37	37	LUDACRIS K / 10 REPLICAS (10 WEEKS AT NUMBER 40) <i>Word Of Moud</i>	1	91	700
41	32	32	32	KHIA FEATURING DRU JAY R L / 10 REPLICAS (10 WEEKS AT NUMBER 41) <i>They Misses</i>	13	92	79
42	43	43	43	BIG TRAY DEEE M / 10 REPLICAS (10 WEEKS AT NUMBER 42) <i>The General's List</i>	21	93	99
41	38	38	38	AL JARRAU N / 10 REPLICAS (10 WEEKS AT NUMBER 41) <i>All G</i>	4	43	39
40	44	44	44	N.O.R.E. O / 10 REPLICAS (10 WEEKS AT NUMBER 40) <i>God's Favorite</i>	3	94	—
46	47	47	47	BABY D P / 10 REPLICAS (10 WEEKS AT NUMBER 46) <i>Keepin' It Real</i>	40	97	—
46	42	42	42	CAMPOLUAGA Q / 10 REPLICAS (10 WEEKS AT NUMBER 46) <i>Keepin' It Real</i>	39	98	—
42	76	76	76	ANGIE STONE R / 10 REPLICAS (10 WEEKS AT NUMBER 42) <i>Mohogany Soul</i>	4	99	—
48	47	47	47	KIRK FRANKLIN S / 10 REPLICAS (10 WEEKS AT NUMBER 48) <i>The Return Of Kirk Franklin</i>	1	30	—
49	32	32	32	KRS-ONE T / 10 REPLICAS (10 WEEKS AT NUMBER 49) <i>The Mike Tapes</i>	32	—	—

WEEK LAST WEEK	3 WEEK AVERAGE	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	WEEKS ON CHART	PEAK POSITION	
		LAST WEEK	3 WEEK AVERAGE				
5	58	49	58	BKZ B / 10 REPLICAS (10 WEEKS AT NUMBER 5) <i>BKZ 1</i>	1	50	59
1	55	56	55	ANITA BAKER C / ATLANTIC (10 WEEKS AT NUMBER 1) <i>The Best Of Anita Baker</i>	29	55	44
1	52	43	53	YING YANG TWINS D / COLUMBIA (10 WEEKS AT NUMBER 1) <i>Ally</i>	8	52	43
1	54	40	54	E-40 E / 10 REPLICAS (10 WEEKS AT NUMBER 1) <i>The Ballistic: G-Word</i>	5	48	5
1	56	49	56	TRUTH HURTS F / ATLANTIC (10 WEEKS AT NUMBER 1) <i>Truthfully Speaking</i>	4	54	49
1	59	52	59	MACQ 10 PRESENTS DA HOOD G / HOKA BARRON (10 WEEKS AT NUMBER 1) <i>Macq 10 Presents Da Hood</i>	9	59	52
1	54	53	54	YOLANDA ADAMS H / NORTON (10 WEEKS AT NUMBER 1) <i>Believe</i>	7	54	53
1	57	68	57	INDIA-ARIE I / MCA (10 WEEKS AT NUMBER 1) <i>Acoustic Soul</i>	3	57	68
1	58	42	58	DO OR DIE J / MCA (10 WEEKS AT NUMBER 1) <i>Back 2 The Game</i>	25	58	42
1	51	37	51	BRANDY K / ATLANTIC (10 WEEKS AT NUMBER 1) <i>Full Moon</i>	1	51	37
1	52	48	52	CALVINUS L / NORTON (10 WEEKS AT NUMBER 1) <i>Made In The Dirty South</i>	29	52	48
1	54	58	54	SIR CHARLES JONES M / MCA (10 WEEKS AT NUMBER 1) <i>Love Machine</i>	28	54	58
1	57	58	57	BARL JAMES N / NORTON (10 WEEKS AT NUMBER 1) <i>Lay'n Down</i>	26	57	58
1	56	62	56	JAHMED O / NORTON (10 WEEKS AT NUMBER 1) <i>Ohmy G</i>	21	56	62
1	57	64	57	TWEET P / MCA (10 WEEKS AT NUMBER 1) <i>Southern Hummin'</i>	2	57	64
1	55	44	55	N.E. "R.D." Q / NORTON (10 WEEKS AT NUMBER 1) <i>In Search Of...</i>	31	55	44
1	57	51	57	HEZBON WALKS & THE LOVE FLOWERS R / NORTON (10 WEEKS AT NUMBER 1) <i>Ready Made & Love & Soul's On The Hill</i>	37	57	51
1	59	91	59	MICHELLE WILLIAMS S / MCA (10 WEEKS AT NUMBER 1) <i>Heart To Yours</i>	28	59	91
1	58	43	58	PROMATIC T / MCA (10 WEEKS AT NUMBER 1) <i>Come Music Presents</i>	47	58	43
1	59	63	59	SMILEZ & SOUTSTAR U / NORTON (10 WEEKS AT NUMBER 1) <i>Crush The Party</i>	24	59	63
1	56	65	56	ALICIA KEYS V / 2000 (10 WEEKS AT NUMBER 1) <i>Songs In A Minor</i>	3	56	65
1	52	69	52	MARY J. BLIGE A / MCA (10 WEEKS AT NUMBER 1) <i>We More Dream</i>	2002	52	69
1	52	81	52	HATYKAT B / MCA (10 WEEKS AT NUMBER 1) <i>The Normal</i>	31	52	81
1	84	80	84	RAPHAEL SAAQID C / UNIVERSAL (10 WEEKS AT NUMBER 1) <i>Instant Venice</i>	6	84	80
1	56	56	56	RUN-DMC D / NORTON (10 WEEKS AT NUMBER 1) <i>Great Hits 56</i>	56	56	56
1	50	50	50	30 CENT E / NORTON (10 WEEKS AT NUMBER 1) <i>Guess Who's Back?</i>	54	50	50
1	76	77	76	LUTHER VANDROSS F / 2000 (10 WEEKS AT NUMBER 1) <i>Love's Back</i>	28	76	77
1	87	83	87	JAY RULE A / NORTON (10 WEEKS AT NUMBER 1) <i>Pain In Love</i>	1	87	83
1	51	61	51	DOTIE PEOPLES B / ATLANTIC (10 WEEKS AT NUMBER 1) <i>Cherish My Outfit</i>	78	51	61
1	51	61	51	BUN B C / NORTON (10 WEEKS AT NUMBER 1) <i>B-Boys 6</i>	6	51	61
1	51	61	51	MR. LIP D / NORTON (10 WEEKS AT NUMBER 1) <i>I Phantom</i>	80	51	61
1	63	56	63	KAREN CLARK-SHEARD E / NORTON (10 WEEKS AT NUMBER 1) <i>2nd Choice</i>	27	63	56
1	65	54	65	SOUNDTRACK F / NORTON (10 WEEKS AT NUMBER 1) <i>Undisputed</i>	21	65	54
1	75	59	75	VARIOUS ARTISTS G / NORTON (10 WEEKS AT NUMBER 1) <i>The N.W.A. Legacy Volume 2</i>	58	75	59
1	64	70	64	KINGPIN SKINNY PIMP H / NORTON (10 WEEKS AT NUMBER 1) <i>Sold Pimpin' And Hustlin'</i>	50	64	70
1	71	71	71	FOURPLAY I / NORTON (10 WEEKS AT NUMBER 1) <i>Rebirth</i>	39	71	71
1	67	71	67	JAULY J / NORTON (10 WEEKS AT NUMBER 1) <i>Chronicles Of The Juice Men</i>	42	67	71
1	81	74	81	PAUL WALL/XAMILLIONAIRE K / NORTON (10 WEEKS AT NUMBER 1) <i>Get Yo Mind Correct</i>	17	81	74
1	89	89	89	BRANDY MOSS-SCOTT L / NORTON (10 WEEKS AT NUMBER 1) <i>Fresh</i>	8	89	89
1	91	91	91	MACQ 10 M / NORTON (10 WEEKS AT NUMBER 1) <i>Blizzin' Or Ball</i>	4	91	91
1	99	99	99	MYSTICAL N / 2000 (10 WEEKS AT NUMBER 1) <i>Taratulisa</i>	4	99	99
1	91	700	91	VARIOUS ARTISTS O / NORTON (10 WEEKS AT NUMBER 1) <i>Forever Jam Vol. 1</i>	79	91	700
1	92	79	92	VARIOUS ARTISTS P / NORTON (10 WEEKS AT NUMBER 1) <i>Monsta Juice</i>	32	92	79
1	93	99	93	VARIOUS ARTISTS Q / NORTON (10 WEEKS AT NUMBER 1) <i>Streetwise: Smooth Jazz</i>	89	93	99
1	94	94	94	DJZ DILLINGER R / NORTON (10 WEEKS AT NUMBER 1) <i>This Is The Life Lead</i>	15	94	94
1	94	94	94	DAZ JAZZY ZEP S / NORTON (10 WEEKS AT NUMBER 1) <i>The Mincantinos</i>	73	94	94
1	94	94	94	AZ T / NORTON (10 WEEKS AT NUMBER 1) <i>Ademic</i>	5	94	94
1	97	97	97	PUBLIC ENEMY U / NORTON (10 WEEKS AT NUMBER 1) <i>Revolution</i>	11	97	97
1	92	72	92	WILL DOWDING V / NORTON (10 WEEKS AT NUMBER 1) <i>(Seasonal Joyous)</i>	11	92	72
1	88	85	88	NAS W / NORTON (10 WEEKS AT NUMBER 1) <i>Silbastic</i>	1	88	85
1	93	93	93	JAY-Z X / NORTON (10 WEEKS AT NUMBER 1) <i>The Blackprint</i>	1	93	93

OCTOBER 5
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS™

Sales data compiled from a national subset
panel of core R&B/Hip-Hop stores by Nielsen
SoundScan

Nielsen
SoundScan

WEEK LAST WEEK	3 WEEK AVERAGE	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	WEEKS ON CHART	PEAK POSITION
		LAST WEEK	3 WEEK AVERAGE			
1	1	1	1	NUMBER 1 / 10 REPLICAS (10 WEEKS AT NUMBER 1) Greatest Hits	106	1
1	2	2	2	ALL Stars Of R & B	377	2
1	3	3	3	THE MARSHALL MATHERS LP	853	3
1	4	4	4	LIFE AFTER DEATH	287	4
1	5	5	5	LOVE	307	5
1	6	6	6	THE DON KILLMUMFORD THE 7 DAY THEORY	223	6
1	7	7	7	LYNE IN LONDON AND MORE	103	7
1	8	8	8	ME AGAINST THE WORLD	317	8
1	9	9	9	READY TO DIE	364	9
1	10	10	10	THE NOTORIOUS B.I.G. A / 10 REPLICAS (10 WEEKS AT NUMBER 10) Only In My Room	350	10
1	11	11	11	EMINEM B / 10 REPLICAS (10 WEEKS AT NUMBER 11) Only In My Room	350	11
1	12	12	12	THE LAST	364	12
1	13	13	13	BONE THRU'S HARMONY C / NORTON (10 WEEKS AT NUMBER 13) I'm Back	241	13

WEEK LAST WEEK	3 WEEK AVERAGE	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	WEEKS ON CHART	PEAK POSITION
		LAST WEEK	3 WEEK AVERAGE			
1	14	14	14	15 R KELLY D / JAZZ (10 WEEKS AT NUMBER 14) The Chronic	92	14
1	15	15	15	D.R.E. E / NORTON (10 WEEKS AT NUMBER 15) Greatest Hits	291	15
1	16	16	16	A.L. OHENEN F / NORTON (10 WEEKS AT NUMBER 16) Dr. Dre - 2001	156	16
1	17	17	17	D.R.E. G / NORTON (10 WEEKS AT NUMBER 17) 409 Drugz	139	17
1	18	18	18	MELLY C / NORTON (10 WEEKS AT NUMBER 18) Country Connection	262	18
1	19	19	19	N.A.S. H / NORTON (10 WEEKS AT NUMBER 19) Rhinoceros	255</	

R&B/HIP-HOP

Words & Deeds

THE NAAM INVASION: Artist-Direct act NAAM Brigade knows a little something about both disappointment and determination. The Philadelphia-based quartet of Rambo, Eysa da SupaStar, Sonni Blak, and Meek Mills has survived 10 years of industry ups and downs and the death of a group member to finally have its debut, *Early in the Game*, see the light of day.

"Artist-Direct is our third major deal, so at one time it was us and the Roots representing Philly—this was before Eve, Beanie [Stigler], and Freeway started doing their thing on a big scale," Blak says of the group's history. "Back then we did a lot of local shows and local magazines, and we were at the head of the pack. We were coming to New York when they used to laugh at Philly rappers, so we got a chance to experience that era. We had to work toward building that respect, but then we always ran into trials and tribulations."



NAAM BRIGADE

Originally signed to A&M in 1993, the group—then known as **Task Force**—was dropped as a result of a merger. It was then reconfigured and renamed NAAM Brigade.

"In '98, we brought some new people in, which included the late Q-DON and Meek Mills," Blak says. "That's when we signed to Elektra. We completed the album, and we were getting ready to move forward, and that's when we went through the greatest tragedy of our lives—losing Q-DON. [The rapper was killed after being shot by a stray bullet.] After that, it was hard for us to get back on our feet right away, but we knew that he wouldn't want us to stop. Once that happened, Elektra backed off, so here we go again—back to square one."

"That pain turned into strength, and we hit the streets again," Blak adds. "We did two mix tapes—volume one was when [Q-DON] was alive, and volume two we had started while he was living. After his death we pushed pause but then decided to

go back to it. That happened to be one of the biggest mix tapes that we ever did—we killed the street of Philly. We were selling so many tapes hand to hand on the corner that the cops thought we were selling drugs."

With street support swelling around it, NAAM Brigade decided to take its new material to the labels. "We kicked in a lot of doors—breaking all types of rules," Blak says with a laugh. "What did we have to lose? There was no fear. We were jumping on tables, we just left it all out. We got a crazy buzz. A lot of labels called us back more than once, but one difference between all those labels and Artist-Direct was that none of those other labels had one person who called the shots and said, 'I want to sign you' without bringing in 15 other people to try and make a group decision."

With Artist-Direct CEO Ted Field in its corner, NAAM Brigade crafted *Early in the Game*. The group knew it had to bring its A-game to the table for this album.

"It's no joke in the studio," Rambo says of NAAM Brigade's recording session. "If you don't come with a hot verse, you're out there. When we're in there, everyone has to come with their best or don't come at all. You might be mad, but you have to swallow it."

Released Sept. 24, the 14-track set includes the title track, featuring Freeway, it serves as the first single. Other guest inclusions include Sharrif McKenzie, Lil' Country, and Jivec.

ON THE WAY: Last issue, I previewed fourth-quarter releases from Columbia and Def Jam. This issue, we look at upcoming projects from a few other labels (see story, page 1).

Nov. 12 will be a big day for Elektra Records, with two major albums on the way. *Fabulous* follows up his highly successful *Chetto* *Fabulous* debut with *Street Dreams*. Lead single "This Is My Party" is rolling out now, and we'll get into we can expect more word spilling... Also due that day, *Misay "Misdemeanor"* follows up his fourth studio set. The currently untitled album is already receiving attention, thanks to single "Work It."

Meanwhile, on the DVD side of things, Rhino Entertainment has a couple of titles that should make perfect Block staffers for any group fan. *Cyduwags: The Best of the Pharcyde*, a video collection to complement the greatest-hits set of the same title, streeted Sept. 10. The Los Angeles-based entertainment firm is also celebrating the 20th anniversary of the seminal hip-hop film *Wild Style* with its DVD release Oct. 22.

OCTOBER 5 2002 Billboard HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	TITLE	ARTIST	PROMOTION LABEL	LAST WEEK	TITLE	ARTIST	PROMOTION LABEL	LAST WEEK	TITLE	ARTIST	PROMOTION LABEL
1	1	Dilemma	REPUBLIC	26	1	If I Could Go!	REPUBLIC	51	1	Fenny	REPUBLIC
2	2	Genius Loves Me	REPUBLIC	36	2	Brendy My Love	REPUBLIC	53	2	Talib K. Te	REPUBLIC
3	3	I Care 4 U	REPUBLIC	32	3	Why I Love You	REPUBLIC	64	3	Are You Comin'	REPUBLIC
4	4	Move B****	REPUBLIC	22	4	Ropy	REPUBLIC	61	4	The Streets	REPUBLIC
5	5	Lu V Better	REPUBLIC	26	5	Down 4 U	REPUBLIC	55	5	Hi Is	REPUBLIC
6	6	Weak 10	REPUBLIC	37	6	Oh Boy	REPUBLIC	66	6	Crash Tonight	REPUBLIC
7	7	Good Times	REPUBLIC	35	7	Love Of My Life (Go On To Hip Hop)	REPUBLIC	71	7	Love Yourself	REPUBLIC
8	8	Nuthin'	REPUBLIC	48	8	Soonest	REPUBLIC	63	8	Stain	REPUBLIC
9	9	Baby	REPUBLIC	30	9	Removes To Love You	REPUBLIC	69	9	Fabulous	REPUBLIC
10	10	Smoozy	REPUBLIC	29	10	Don't Stop	REPUBLIC	72	10	Tonight I'm Gettin' It	REPUBLIC
11	11	Hey Me	REPUBLIC	32	11	Hey Me	REPUBLIC	62	11	Relax Your Mind	REPUBLIC
12	12	Outta Here	REPUBLIC	34	12	Aeyghin	REPUBLIC	45	12	Feed It Boy	REPUBLIC
13	13	Cleanin' Up My Closet	REPUBLIC	38	13	Soft Fly	REPUBLIC	57	13	In The Morning	REPUBLIC
14	14	Give Me The Light	REPUBLIC	31	14	Why Don't We Fall In Love	REPUBLIC	73	14	More Than A Woman	REPUBLIC
15	15	Trainin' It All	REPUBLIC	42	15	Foolish	REPUBLIC	54	15	Don't Say No, Just Say Yes	REPUBLIC
16	16	heltary	REPUBLIC	45	16	heltary	REPUBLIC	49	16	Tonight	REPUBLIC
17	17	Hot In Herre	REPUBLIC	49	17	You Know How To Call	REPUBLIC	75	17	Rack The Party	REPUBLIC
18	18	For Felks	REPUBLIC	40	18	U-ness That I Love You	REPUBLIC	80	18	One On One	REPUBLIC
19	19	I Need A Get Out	REPUBLIC	43	19	Ching Ching	REPUBLIC	81	19	Are You Comin'	REPUBLIC
20	20	Burnin' Up	REPUBLIC	41	20	Are You Comin'	REPUBLIC	79	20	The Way We Deal	REPUBLIC
21	21	When The Last Time	REPUBLIC	47	21	Fluetic	REPUBLIC	58	21	De My Bitch	REPUBLIC
22	22	Two Wings	REPUBLIC	44	22	Little Things	REPUBLIC	77	22	Likn I Love You	REPUBLIC
23	23	Oh Yeah!	REPUBLIC	53	23	Weeknats	REPUBLIC	72	23	Step 1: The Names Of Love	REPUBLIC
24	24	Juice A Friend 2002	REPUBLIC	46	24	Don't Mess With My Man	REPUBLIC	68	24	Comin' For Life	REPUBLIC
25	25	Oh Man	REPUBLIC	52	25	Oh Yeah!	REPUBLIC	59	25	Put Me Down	REPUBLIC

Records with the greatest album sales in 2002. **Billboard** Music Inc. All rights reserved. Compiled from a national sample of stores tracked by Nielsen Broadcast Data Systems. **Radio** tracks with the greatest airplay in 2002. **Billboard** Music Inc. All rights reserved. Compiled from a national sample of radio stations tracked by Nielsen Broadcast Data Systems. **Tracks** with the greatest airplay in 2002. **Billboard** Music Inc. All rights reserved. Compiled from a national sample of radio stations tracked by Nielsen Broadcast Data Systems.

OCTOBER 5 2002 Billboard HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	TITLE	ARTIST	PROMOTION LABEL	LAST WEEK	TITLE	ARTIST	PROMOTION LABEL	LAST WEEK	TITLE	ARTIST	PROMOTION LABEL
1	1	Don't Mess With My Man	REPUBLIC	20	20	Boy & Night	REPUBLIC	30	20	Tonight I'm Gettin' It	REPUBLIC
2	2	I Don't Really Know	REPUBLIC	15	2	Grow Down	REPUBLIC	25	2	And So	REPUBLIC
3	3	Masochism	REPUBLIC	32	3	Why Don't We Fall In Love	REPUBLIC	31	3	In The Ghetto	REPUBLIC
4	4	If You Only Knew	REPUBLIC	14	4	Slow Dance	REPUBLIC	43	4	I Need A Get (Part Two)	REPUBLIC
5	5	Blue Jeans	REPUBLIC	30	5	Lights, Camera, Action!	REPUBLIC	69	5	Soft Fly	REPUBLIC
6	6	Sex, Money & Meats	REPUBLIC	22	6	Move B****	REPUBLIC	66	6	Way Of Life	REPUBLIC
7	7	Over The Top	REPUBLIC	19	7	Full Me	REPUBLIC	67	7	It's The Weekend	REPUBLIC
8	8	Give Me The Light	REPUBLIC	39	8	Love Of My Life (Go On To Hip Hop)	REPUBLIC	68	8	The Star-Sprangled Banner	REPUBLIC
9	9	Hey! Hey! Hey! (Full Circle)	REPUBLIC	40	9	If I Could Go!	REPUBLIC	31	9	Are You Comin'	REPUBLIC
10	10	Grow It To Me	REPUBLIC	37	10	Oh Yeah!	REPUBLIC	74	10	Get Up On Me	REPUBLIC
11	11	Turn It Up	REPUBLIC	24	11	Juice A Friend 2002 (Weyt)	REPUBLIC	61	11	Are You Comin'	REPUBLIC
12	12	When The Last Time	REPUBLIC	53	12	Are You Comin'	REPUBLIC	67	12	Pass The Crossover Part II	REPUBLIC
13	13	My Man	REPUBLIC	37	13	Big Power/Warning	REPUBLIC	37	13	For Felks	REPUBLIC
14	14	Grandin'	REPUBLIC	37	14	Get Into Something	REPUBLIC	71	14	Jacobi/Unbelievable	REPUBLIC
15	15	Whitie For The DJ	REPUBLIC	37	15	Who U Rollin' Wit?	REPUBLIC	61	15	Incredible	REPUBLIC
16	16	Like I Love You	REPUBLIC	38	16	Put Me Down	REPUBLIC	64	16	U Don't Have To Call	REPUBLIC
17	17	Hey Me	REPUBLIC	42	17	Smoozy	REPUBLIC	57	17	Smoozy	REPUBLIC
18	18	Two Wings	REPUBLIC	44	18	Reductive	REPUBLIC	63	18	Love It	REPUBLIC
19	19	I've Got Me A Right	REPUBLIC	27	19	Selective	REPUBLIC	67	19	Divey	REPUBLIC
20	20	Nothing For	REPUBLIC	41	20	Grease Who's Back	REPUBLIC	70	20	Blown	REPUBLIC
21	21	Kick Ass	REPUBLIC	45	21	One More Chance/Stay With Me	REPUBLIC	71	21	I Blow Your Whistle	REPUBLIC
22	22	Nuthin'	REPUBLIC	47	22	I Go (When Get Close To You)	REPUBLIC	72	22	Just Wanna Love U (Give Me 2 Mins)	REPUBLIC
23	23	Lu V Better	REPUBLIC	49	23	Whitcheekolastic	REPUBLIC	70	23	Don't Mess With The Radio	REPUBLIC
24	24	In Da Hood	REPUBLIC	49	24	Hush U!	REPUBLIC	72	24	Trill Face	REPUBLIC
25	25	Oh Yeah!	REPUBLIC	53	25	Hey! Hey! Hey!	REPUBLIC	72	25	Get It So	REPUBLIC
26	26	Oh Man	REPUBLIC	52	26	Grease (Extra Sweet)	REPUBLIC	54	26	Get It So	REPUBLIC

Records with the greatest sales in 2002. **Billboard** Music Inc. and Nielsen SoundScan Inc. All rights reserved. Compiled from a national sample of stores tracked by Nielsen Broadcast Data Systems.

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

N Nielsen
SoundScan
System
Tracks

The most popular singles and tracks according to sales
and/or airplay are indicated by Nielsen SoundScan. For
additional information, contact Nielsen SoundScan at a
separate number or visit www.billboard.com. All
figures are based on sales and/or airplay.

N Nielsen
SoundScan

WEEK	LAST WEEK	TITLE	PRODUCER (SONGWRITER)	ARTIST	WEEKS ON CHART	PEAK POSITION	TITLE	PRODUCER (SONGWRITER)	ARTIST	WEEKS ON CHART	PEAK POSITION	
1	1	DILEMMA	ROBERT J. HARRIS & JONAS BERGMAN	Nelly Featuring Kelly Rowland	1	1	FUNNY	DAVID NANCE & JAMES HANCOCK (TERRY L. DUNCAN)	Grand Level	51	51	
2	2	GANGSTA LOVIN'	DAVID NANCE & JAMES HANCOCK	Evo Featuring Alicia Keys	2	2	ARE WE CUTTING	THELMA HAYES (TERRY L. DUNCAN)	Pastor Troy Featuring Mr. Black	52	52	
3	3	I CARE 4 U	DAVID NANCE & JAMES HANCOCK	Ayahra	3	3	THE STREETS	DAVID NANCE & JAMES HANCOCK	WC Featuring Nona Oudj	53	53	
4	4	MOVE B****H	DAVID NANCE & JAMES HANCOCK	Ludacris Featuring Mykkel & Infamous 2.0	4	4	HOT SHOT DEBUT					
5	5	LUV U BETTER	DAVID NANCE & JAMES HANCOCK	LL Cool J	5	5	TALKIN' TO ME	DAVID NANCE & JAMES HANCOCK	Anorita	54	54	
6	13	GREATEST GAINER / AIRPLAY					6	HE IS	DAVID NANCE & JAMES HANCOCK	Heather Headley	55	55
7	6	WORK IT	DAVID NANCE & JAMES HANCOCK	Missy "Misdemeanor" Elliot	6	6	TONIGHT I'M GONNA LET GO	DAVID NANCE & JAMES HANCOCK	Systems Johnson Featuring Baha Rhymen, Kanygus, Shaq & Split 8	56	56	
8	7	GOOD TIMES	DAVID NANCE & JAMES HANCOCK	Styles	7	7	CRUSH TONIGHT	DAVID NANCE & JAMES HANCOCK	Fat Joe Featuring Jimmie	57	57	
9	8	NOTHING	DAVID NANCE & JAMES HANCOCK	N.B.E.L.E.	8	8	LOSE YOURSELF	DAVID NANCE & JAMES HANCOCK	Eminem	58	58	
10	9	BABY	DAVID NANCE & JAMES HANCOCK	Ashanti	9	9	IN THE MORNING	DAVID NANCE & JAMES HANCOCK	Mary Mary	54	54	
11	10	STINGY	DAVID NANCE & JAMES HANCOCK	Ginuwine	10	10	FABULOUS	DAVID NANCE & JAMES HANCOCK	Jahm featuring The Ryzas	61	61	
12	11	HEY MA	DAVID NANCE & JAMES HANCOCK	Common Featuring Just Santina, Frankie Dukes & Taya	11	11	RELAX YOUR MIND	DAVID NANCE & JAMES HANCOCK	Boyz II Men Featuring Faith Evans	52	52	
13	12	DON'TCHAGE	DAVID NANCE & JAMES HANCOCK	Sean Paul	12	12	FEEL IT BOY	DAVID NANCE & JAMES HANCOCK	Becca M Featuring Aaliyah	31	31	
14	13	GIMME THE LIGHT	DAVID NANCE & JAMES HANCOCK	Sean Paul	13	13	MORE THAN A WOMAN	DAVID NANCE & JAMES HANCOCK	Angie Stone & Joe	64	64	
15	14	TRADE IT ALL	DAVID NANCE & JAMES HANCOCK	Febobens Featuring P. Diddy & Jagged Edge	14	14	TAINTED	DAVID NANCE & JAMES HANCOCK	Slam Village Featuring Dweez	31	31	
16	15	CLEANIN' UP MY CLOSET	DAVID NANCE & JAMES HANCOCK	Eminem	15	15	DON'T SAY NO, JUST SAY YES	DAVID NANCE & JAMES HANCOCK	Anita	54	54	
17	16	HOT IN HERNE	DAVID NANCE & JAMES HANCOCK	Nelly	16	16	GREATEST GAINER / SALES					
18	17	HALF CRAZY	DAVID NANCE & JAMES HANCOCK	Msuzy	17	17	LIKE I LOVE YOU	DAVID NANCE & JAMES HANCOCK	Justin Timberlake	67	67	
19	18	POP FOLKS	DAVID NANCE & JAMES HANCOCK	Nappy Roots Featuring Anthony Hamilton	18	18	ROCK THE PARTY	DAVID NANCE & JAMES HANCOCK	Benetton	68	68	
20	19	I NEED A GIRL (PART TWO)	DAVID NANCE & JAMES HANCOCK	P. Diddy & Ginuwine Featuring Luk, Mista Wisson & Tamey Rose	2	2	THE WAY WE BALL	DAVID NANCE & JAMES HANCOCK	Lil' Flip	69	69	
21	20	BURNIN' UP	DAVID NANCE & JAMES HANCOCK	Faith Evans Featuring Missy "Misdemeanor" Elliot	20	20	ONE ON ONE	DAVID NANCE & JAMES HANCOCK	Kaith Sweat Featuring Late July & Lennox	44	44	
22	21	WHEN THE LAST TIME	DAVID NANCE & JAMES HANCOCK	Clipse	21	21	AIR FORCE ONES	DAVID NANCE & JAMES HANCOCK	Nelly Featuring St. Lunatics	71	71	
23	22	TWO WRONGS	DAVID NANCE & JAMES HANCOCK	Wyclef Jean Featuring Claudette Ortiz	11	11	ON MY BLOCK	DAVID NANCE & JAMES HANCOCK	Scarface	66	66	
24	23	JUST A FRIEND 2002	DAVID NANCE & JAMES HANCOCK	Marsha	23	23	I SHOULD BE	DAVID NANCE & JAMES HANCOCK	Biggie Smalls	73	73	
25	24	OH YEAH!	DAVID NANCE & JAMES HANCOCK	Big Tymers Featuring Tawana, Boo & Gotti	24	24	NOTHING FREE	DAVID NANCE & JAMES HANCOCK	Debra Featuring Lil' Jon & The East Side Boys	74	74	
26	25	ONE MAN	DAVID NANCE & JAMES HANCOCK	Tash	25	25	PUT ME DOWN	DAVID NANCE & JAMES HANCOCK	Donzell Jones	49	49	
27	26	IF I COULD GO!	DAVID NANCE & JAMES HANCOCK	Angie Martinez Featuring Lil' Mo & Saiah	26	26	STEP IN THE NAME OF LOVE	DAVID NANCE & JAMES HANCOCK	R. Kelly	76	76	
28	27	BRAID MY HAIR	DAVID NANCE & JAMES HANCOCK	Maay	27	27	CONCEIT FOR LIFE	DAVID NANCE & JAMES HANCOCK	March 10 Featuring Ice Cube, WC & Ghetto Code	59	59	
29	28	WHY I LOVE YOU	DAVID NANCE & JAMES HANCOCK	BK	28	28	BABy DO THOSE THINGS	DAVID NANCE & JAMES HANCOCK	Dave Hollister	77	77	
30	29	HAPPY	DAVID NANCE & JAMES HANCOCK	Ashanti	6	6	HE IS	DAVID NANCE & JAMES HANCOCK	Brandy	72	72	
31	30	LOVE OF MY LIFE (AN ODE TO HIP HOP)	DAVID NANCE & JAMES HANCOCK	Erykah Badu Featuring Common	30	30	FOCUS	DAVID NANCE & JAMES HANCOCK	Joe Budden	73	73	
32	31	DOWN 4	DAVID NANCE & JAMES HANCOCK	Govt Mule Presents The Inc. Featuring Jay Rock, Ashanti, Charli	3	3	I DO (WANNA GET CLOSE TO YOU)	DAVID NANCE & JAMES HANCOCK	J.W. Anderson	50	50	
33	32	OH BOY	DAVID NANCE & JAMES HANCOCK	Common Featuring Juelz Santana	1	1	WAY OF LIFE	DAVID NANCE & JAMES HANCOCK	Lil' Wayne	23	23	
34	33	GRINDIN'	DAVID NANCE & JAMES HANCOCK	Clipse	10	10	THE TRUTH	DAVID NANCE & JAMES HANCOCK	Tuth Harms	47	47	
35	34	SOMEONE TO LOVE YOU	DAVID NANCE & JAMES HANCOCK	Ruff Endz	12	12	I'M GONNA BE READY	DAVID NANCE & JAMES HANCOCK	Yolanda Adams	74	74	
36	35	REACT	DAVID NANCE & JAMES HANCOCK	Erick Sermon Featuring Redman	35	35	CREW DEEP	DAVID NANCE & JAMES HANCOCK	Skitt featuring Missy "Misdemeanor" Elliot	85	85	
37	36	DON'T MESS WITH MY MAN	DAVID NANCE & JAMES HANCOCK	Nivea Featuring Brandy & Brandy Cee	36	36	GROWING FAN (DO IT AGAIN)	DAVID NANCE & JAMES HANCOCK	Daunte The Peace Featuring Latifah, Scarface, Shemine, Lil' Jon & Easy Eye	86	86	
38	37	IN DA WIND	DAVID NANCE & JAMES HANCOCK	Trick Daddy Featuring Ce-L & Big Ben	2	2	ROCK IT	DAVID NANCE & JAMES HANCOCK	Master P Featuring The Funky Bunch	72	72	
39	38	WHY DON'T WE FALL IN LOVE	DAVID NANCE & JAMES HANCOCK	Anorita	9	9	CAN U HELP ME	DAVID NANCE & JAMES HANCOCK	Dabber	57	57	
40	39	STILL FLY	DAVID NANCE & JAMES HANCOCK	Big Tymers	4	4	SICK OF BEING LONELY	DAVID NANCE & JAMES HANCOCK	Fidd Man	89	89	
41	40	ANYTHING	DAVID NANCE & JAMES HANCOCK	Juelz Santana	6	6	ALL EYE ON ME	DAVID NANCE & JAMES HANCOCK	Melissa	32	32	
42	41	FOOLISH	DAVID NANCE & JAMES HANCOCK	Ashanti	1	1	KEEP LOVIN' YOU	DAVID NANCE & JAMES HANCOCK	Dave Hollister	47	47	
43	42	U DON'T HAVE TO CALL	DAVID NANCE & JAMES HANCOCK	Uniq	2	2	HEAVEN I NEED A HUG	DAVID NANCE & JAMES HANCOCK	R. Kelly	26	26	
44	43	MULTIPLY	DAVID NANCE & JAMES HANCOCK	Kidz	43	43	THE PLEDGE	DAVID NANCE & JAMES HANCOCK	Govt Mule Presents The Inc. Featuring Ashanti & Cadillac Tab	65	65	
45	44	CHING, CHING	DAVID NANCE & JAMES HANCOCK	Ms. Jade Featuring Timbaland & Nelly Furtado	44	44	SINGLE FOR THE REST OF MY LIFE	DAVID NANCE & JAMES HANCOCK	Issys	94	94	
46	45	LITTLE THINGS	DAVID NANCE & JAMES HANCOCK	India Arie	45	45	GET UP & GET IT	DAVID NANCE & JAMES HANCOCK	Boss Tuggs-H Harmony Featuring J.W.	63	63	
47	46	YOU KNOW THAT I LOVE YOU	DAVID NANCE & JAMES HANCOCK	Blaney	16	16	REP YO CITY	DAVID NANCE & JAMES HANCOCK	8 Ball Featuring Puffy Plunk, Bun B, Eightball, Lil' Jon & The Soulshock	73	73	
48	47	FLOETIC	DAVID NANCE & JAMES HANCOCK	Flanzy	47	47	BROWN SUGAR (EXTRA SWEET)	DAVID NANCE & JAMES HANCOCK	Ms. Delf Featuring Faith Evans	95	95	
49	48	ADDICTIVE	DAVID NANCE & JAMES HANCOCK	Trick Truth Featuring Blaney	2	2	I DON'T REALLY KNOW U	DAVID NANCE & JAMES HANCOCK	Brandy Scott	87	87	
50	49	WANKSTA	DAVID NANCE & JAMES HANCOCK	50 Cent	49	49	GET WITH ME	DAVID NANCE & JAMES HANCOCK	3rd Street Featuring Joe Budden	99	99	
51	50	BY MYSELF	DAVID NANCE & JAMES HANCOCK	Ying Yang Twins Featuring Mr. DaB	50	50	YOUNG & SEXY	DAVID NANCE & JAMES HANCOCK	Lytic Featuring Faith Evans	77	77	

Debut Metro Area CD Arrives



by Michael Paoletta

Beat Box

WELCOME TO THE FACTORY: Prior to creating his first underground club track—"Filthy Hetero," based around a snippet from John Waters' cult film *Female Trouble*—in the mid-'90s, DJ/producer Tom Stephan was more apt to be found listening to the industrial-strength sounds of bands like British trio Nitzer Ebb.



STEPHAN

Growing up outside Buffalo in upstate New York, the London-residing Stephan says he discovered house music by chance when a friend introduced him to New York's Sound Factory club in 1991. "I couldn't believe what [DJ] Junior Vasquez was doing with the music," Stephan recalls. "He wasn't simply playing one track after the next. He was totally reconstructing the tracks on the spot. From that point on, I was forever converted to house music."

In the years since, Stephan has created progressive-leaning, tribal-infused house tracks using a handful of monikers: *Tracy & Sharon's* "Filthy Hetero" and *Superchumbo's* "Get This" and "The Revolution" are standouts. In fact, it's the latter recording alias that has become Stephan's primary alter ego. As Superchumbo (Portuguese for "super-leaded petrol"), Stephan has remixed for *Darude* ("Sandstorm"), *Missy* ("Midsummer Madness") (Get Ur Freak On), *Kylie Minogue* ("Can't Get You out of My Head"), *Basement Jaxx* ("Get Me Off"), *Yoko Ono* ("Kiss Kiss Kiss"), and *Danny Tenaglia* ("Headhunter"), among others. He also produced *Kevin Aviance's* cover of Nitzer Ebb's "Join in the Chant."

On Sept. 28, *Twisted/Loaded* the Right Stuff issued Superchumbo's first beat-mixed compilation, *Get the Lead Out!—Irresistible Remixes and Lead-Heavy Beats* by Tom Stephan, which strings together 14 of Stephan's club remixes and original productions. (An alternate version, *Leadhead—The Sound of Superchumbo*, with a different track listing and cover art, will be released

Oct. 21 by *Twisted/Loaded* in the U.K.) Highlights include "Sonido" by *Plastic Surge* (aka Stephan and DJ *Miguel Peltiero*), "Dance" by *Nipple* (aka Stephan and engineer *Pete Gladdall*), and the new Superchumbo single, "Irresistible" (featuring *Vic Wilson-James*), streeting Oct. 22.

"Before 'The Revolution,' people really weren't paying much attention to me, and now they are," explains Stephan, who is managed by *Mitch Clark* of Sanctuary Artist Management in London. "The one thing I knew was that I wanted 'Irresistible' to sound nothing like 'The Revolution.'" While I'm still on the same musical path, I believe 'Irresistible' is a bit less underground. Sometimes, you have to give the people what they don't yet know they need."

STAR POWER: Expect DJ/producer *Star Rauforfer's* Star 69 imprint to keep a hectic release schedule between now and the end of the year. On Oct. 22, the label, in conjunction with *Mind Train Records*, will issue the *Orange Factory* and *Rauforfer* remixes of *Yoko Ono's* "Yangang."

In November, the label will release *This Is Star 69*, its 2nd, beat-mixed by *JRNY* (aka *Jose Reyes*); *Friburn & Erik* (mixes of *E-N Featuring Cecovox's* "Don't Leave Me This Way"; *Size Queen's* "I Am Ready," which samples *B-Real Girls' "For the Same Man"*); *DJ Disciple & Cyn Sanchez's* "Fantasy Remix"; and, in a special arrangement with *MCA*, *Murk and Rauforfer* remixes of "Rise Up" by *Funky Green Dogs*.

SUMMIT TIME: With the arrival of this issue, card-carrying members of the global club community will be converging in New York for the ninth annual *Billboard Dance Music Summit*. In addition to visiting the summit's daily panels and official nightly artist/DJ showcases, summit attendees should consider attending the inaugural *UndergroundArchives.com* Choice Awards.

Taking place Oct. 3 from 6:30-10 p.m. at the *Opaline* nightclub in the East Village, the event is free to summit badgeholders (\$5 for their guests). Twenty-four awards, voted on by Web site visitors, will be handed out in several categories, including best club, best indie label, and best DJ.

Created to promote and identify the best in New York-based soulful dance music, *UndergroundArchives.com* promotes the industry via interviews, news items, exclusive mixes, event calendars, and, of course, definitely a site worth investigating.

BY MAGGIE STEIN

NEW YORK—Morgan Geist and Darshan Jesrani of New York-based production outfit Metro Area know the value of hype. After releasing a string of wildly popular 12-inch singles, many in the dance-music community accused the duo of generating buzz by putting out a limited quantity of records without re-pressing them.

When questioned about this practice, Geist—who he himself the independent label *Environ Records* (home to Metro Area releases)—explains thus: "I think about the fact that I make these things that aren't going to biodegrade for a million years. I don't think I should waste the plastic."

Today, the eco-conscious and artist-friendly producer-label head is officially producing the Oct. 29 release of Metro Area's eponymous, debut full-length. In fact, Geist is figuring out how to properly market, distribute, and promote the innovative dance CD.

"You have to send out tons of promotional copies, and it costs a lot to do that," Geist notes. "I've operated *Environ* on a shoestring budget for so long."

Challenging, indeed, but Geist and Jesrani find solace knowing that this set wholly reflects them. In other words, they weren't swayed by outside forces to create something that is not them. *Metro Area* spotlights previously released tracks and new productions—all with the duo's signature disco bent.

Although this CD will introduce some people to an entirely fresh sound, Geist and Jesrani agree that their music has many points of entry for those who don't regularly visit nightclubs.

"Dance music has rhythm, which means you can move to it," Jesrani explains. "The jazzy sounds are a point of entry for other people who like that sound. We also use live instruments, which people can relate to."

Juliard School-trained musician

Mike Kelly is responsible for the warm strings heard on the set. "Mike could have become one of these classical musician robots, but he was really excited about working with us and doing something different," Geist says. (*Environ* has plans to release *Kelly's* own project, *Kelley Polar Quartet*, in the near future.)



METRO AREA

Both Geist and Jesrani know it is the use of live musicians that injects their music with a decidedly organic sound. In addition to *Kelly*, the disc features *Dei Lewison*, *Dee Silk*, *Anna Dane*, and *James Duncan*, among others. Such players add layers and layers of depth to *Metro Area's* songs, all of which are written/produced by Geist and Jesrani and published by *Hydroelectric Music, ASCAP*.

Since its first single, "Atmosphere," *Metro Area's* music has been heralded as the new cutting-edge sound in numerous international consumer dance-music magazines—in which, Geist says, is *Environ's* main marketing tool besides DJ's. Speaking of the DJ department, *Metro Area* tracks like "The Art of Hot" and "Caught Up" have been embraced by a diverse collection of turntablists,

including *King Britt*, *Ron Trent*, *Derrick Carter*, and *DJ Spinn*.

Shawn Schwartz, owner of *Brooklyn, N.Y.-based* record store/*Halcyon*, is looking forward to the release of the duo's album. "The four singles you have released are some of the most sought-after underground records of the past few years," he offers. "This disc will definitely capture new ears, but among retro-inspired kids and the older crowd more geared toward house and techno."

Jesrani and Geist originally bonded over a love of classic R&B, deep house, and slick techno sounds from *Detroit* and *Chicago*. Three years ago, the two began working together in Jesrani's lower Manhattan loft. Since then, *Metro Area* has developed a trademark sound that pulls elements from the above-mentioned musical genres.

But prior to meeting in New York, Geist had founded *Environ* while still a college student in rural Ohio. He found an ally in *Kent, Ohio-based* Dan Curran, who was producing and releasing tracks on his own label, *Metamorphic Records*.

"Dan exposed me to techno. He really inspired me to start my own label," Geist acknowledges. "I wanted to be able to release all the music I really liked. I didn't want to have to ditch something because it wasn't dancefloor-oriented enough."

Today, the self-managed *Metro Area* works its turntable skills in clubs and at parties around the globe. At the same time, the duo is working on creating a unique party vibe in its own backyard. Recently—and in addition to the duo's monthly gig at the *APT Lounge*—Geist and Jesrani treated *New Yorkers* to a *Queens NY* set at *P.S. 1*, a museum in *Flushing, N.Y.*

Also *Koch of Backroom Entertainment* in *Frankfurt* handles the act's bookings for *Europe*, while *Caroline Hoste* of *Brooklyn-based Music 2 Productions* handles the U.S. market.

• **Edition Terranova.** *Hitchhiking Nonstop* (No Particular Destination) (KT Records album). Mixing dancehall, punk, and nu-electro, Berlin-based *Edition Terranova* continues to explore a variety of sonic sensations on this, its sophomore full-length. Helping out in the vocal department are, among others, *Stereo MC's* collaborator *Cia Couty* (covers of *Shuggie Otis' "Out of My Head"* and *Beats' "Running Away"*) and ex-Slits member *Ariane* ("Mongri").

• **Behrouz & MV (Envy).** *In House We Trust 2* (Yoshitoki Recordings album). With two discs— one mixed by *San Diego-based* producer *Behrouz* and the other by *Canadian DJ/producer MV (Envy)*—the second volume in this series

The Beat Box Hot Plate

maintains the high standard of its predecessor. Choice cuts include *Lulu Fair's* remix of *Kings of Tomorrow's* "I Want You (For Myself)," *Ros Rives'* remix of *Humane's* "Chasing Love," *Narcotic Thrust's* "Chart Topping," *Sale From Harro's* and *Beats's* "Runny Gun Car," as reconstructed by *Hydrogen Rockers* (aka *Dirt Vegas*).

• **Cassius.** "The Sound of Violence" (Astralwerks single). This, the second single culled from *Cassius'* brand-new full-length, *Mr. Air*, is poised to fare much better on dancefloors than its sorely overlooked predecessor, "I'm a Woman." Handling vocal

duties is *Steve Edwards*, who delivers a mantra-like hook ("Feel like I wanna be/inside of you/when the sun goes down") that will surely have all of clubland singing along. *David Guetta*, *Audio Bully*, *Tommy Schwartz*, *Cosmo Vitelli*, and *Narcotic Thrust* provide remixes.

• **Various artists.** *Abstract Afro Lounge IV* (King Street Sounds album). Love to hear percussion? So do the artists on this disc: late-night, tribal-infused workout. *New York duo Mates & Mates* offers the moody "Congo Deep," while *Peven Everett* delivers the soulful "I Can't Believe I Loved Her." *Frederic Galliano's* "Bliss Soft De," with its electronic atmosphere, is a little sweeter than the tracks surrounding it.

MICHAEL PAOLETTA

Club Play

LAST WEEK	THIS WEEK	TITLE (ARTIST & NUMBER/POSITION LABEL)	Artist
1	5	EMPIRES (REMIXES) ♪/7777 NUMBER 1 (♯)	1 Week At Number 1 Lemmy ♪
2	6	WHATCHOOKIN' (THUNDERPUSS & FULL INTENTION MIXES) (RETS 001)	Whitney Houston ♪
3	10	ADDICTED TO BASS (MCA 77776)	Purvance ♪
4	12	I DON'T WANT YOU (WIDE LIFE & DEZKRO MIXES) (MCA 77761)	Wide Life ♪
5	11	ALL THE THINGS SHE SAID (REMIXES) (MOTOWN 77760)	T.A.T.U. ♪
6	2	I NEVER KNEW (MCA 77760)	Gloria Gaynor ♪
7	15	WALKING ON FIRE (MCA 77760)	Evolution Featuring Jany Hanna ♪
8	4	INSANE (MCA 77760)	Dark Motion Featuring David DeLong ♪
9	16	GOTTA GET THRU THIS (THE PASSENGER, STELLA RONNE, & CITIZEN S. MIXES) (MCA 77760)	David DeLong ♪
10	1	SAFE FROM HARM (MCA 77760)	Narcotic Throat Featuring Tronze John Lewis ♪
11	17	OPEN UP YOUR MIND (MCA 77760)	Eyes Cream ♪
12	19	TWO MONTHS OFF (MCA 77760)	Underworld ♪
13	23	DIVINE (MCA 77760)	Supreme Beings Of Leisure ♪
14	21	SLEEP (MCA 77760)	Conjure One ♪
15	8	YOU GOTTA BELIEVE (REMIXES) (MCA 77760)	Fierce Rolling Stone ♪
16	23	HOW MANY (MCA 77760)	Taylor Dayne ♪
17	3	LET YOUR WILL BE DONE (REMIXES) (MCA 77760)	Ann Neeley Featuring Ricky Dillard & New G ♪
18	7	SHOW ME (MCA 77760)	Suzanne Palmer ♪
19	24	EXTREME WAYS (MCA 77760)	Moby ♪
20	27	LOVE STORY (MCA 77760)	Lays & Beethoven ♪
21	11	ALIVE (THUNDERPUSS REMIX) (MCA 77760)	Jennifer Lopez ♪
22	39	OTHERWISE (MCA 77760)	Melchior ♪
23	14	IN THE UNDERGROUND (MCA 77760)	Psycho Radio ♪
24	15	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES) (MCA 77760)	Belvin ♪
25	32	GENEFACE (MCA 77760)	Green Velvet ♪
26	30	HE THINK I DON'T KNOW (HQJ CLUB MIX) (MCA 77760)	Mary J. Blige ♪
27	20	KISS KISS KISS (THE SUPERCHUBBY MIX) (MCA 77760)	Oris ♪
28	31	SHINY DISCO BALLS (MCA 77760)	Who Do Funk Featuring Jessica Eye ♪
29	33	DAY DREAM (LOOKING FOR DANGER) (MCA 77760)	Mi Effect ♪
30	40	SERVE THE EGO (REMIXES) (MCA 77760) POWER PICK *	Jewel ♪
31	34	SEARCH'N (MCA 77760)	Nicola J. McDonald ♪
32	37	MOTHER (MCA 77760)	McFactor ♪
33	18	I'M A WOMAN (MCA 77760)	Cassius And Jocelyn Brown ♪
34	41	OBJECTION (TANGU) (MCA 77760)	Shaboo ♪
35	43	NO ONE'S GONNA CHANGE YOU (MCA 77760)	Reiss ♪
36	39	ENDANGERED SPECIES (MCA 77760)	Deep Forest ♪
37	42	ALL TO YOU (STONEBRIDGE REMIX) (MCA 77760)	Selko ♪
38	48	INSATIBLE (MCA 77760) HOT SHOT DEBUT *	Thick Dick Featuring Latavia Walker ♪
39	49	SUPER WOMAN (MCA 77760)	ETS Featuring Kayn White ♪
40	47	DESIRE (MCA 77760)	Bliss ♪
41	24	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES) (MCA 77760)	Kim English ♪
42	22	FREE YOUR MIND (MCA 77760)	Calade ♪
43	22	A DIFFERENT KIND OF LOVE SONG (MCA 77760)	Cher ♪
44	41	FIRST KISS (PRIMER BESO) (MCA 77760)	Mayr ♪
45	40	ORIGINAL SIN (JUNIOR VAQUEROS REMIX) (MCA 77760)	Ethan Johns ♪
46	35	SICK (REMIXES) (MCA 77760)	Sneaker Pumps ♪
47	45	STEVE MCQUEEN (REMIXES) (MCA 77760)	Sheryl Crow ♪
48	46	TAKE ME WHERE YOU ARE (MCA 77760)	Fiori ♪
49	38	DON'T SAY GOODBYE (REMIXES) (MCA 77760)	Pauline Robbe ♪
50	43	BOOMERANG (MCA 77760)	Giras ♪

LAST WEEK
THIS WEEK

Maxi-Singles Sales

Nielsen
SoundScan

LAST WEEK	THIS WEEK	TITLE (ARTIST & NUMBER/POSITION LABEL)	Artist
1	1	ALIVE (THUNDERPUSS REMIX) (MCA 77760) NUMBER 1 (♯)	6 Weeks At Number 1 Jennifer Lopez ♪
2	3	A DIFFERENT KIND OF LOVE SONG (MCA 77760)	Cher ♪
3	4	FULL MOON (DANCE MIXES) (MCA 77760)	DJ Sammy & Yancey Fratello ♪
4	2	HEAVEN (MCA 77760)	DJ Sammy & Yancey Fratello ♪
5	5	I'VE GOT YOU (CHRIS PANAGH & ERIC KUPPER MIXES) (MCA 77760)	Marc Anthony ♪
6	7	SONG FOR THE LONELY (MCA 77760)	Usher ♪
7	10	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES) (MCA 77760)	Amenic ♪
8	6	U DON'T HAVE TO CALL (REMIXES) (MCA 77760)	Usher ♪
9	12	RAPTURE (TASTES SO SWEET) (MCA 77760)	Ice ♪
10	8	THE NEED TO BE NAKED (MCA 77760)	Amba ♪
11	9	DON'T LET ME GET ME (REMIXES) (MCA 77760)	Paul ♪
12	15	THANK YOU (DEEP DISH REMIX) (MCA 77760)	Dido ♪
13	11	MADAME HOLLYWOOD (REMIXES) (MCA 77760)	Felix Da Housecat ♪
14	13	I DON'T WANT YOU (MCA 77760)	Whitney Houston ♪
15	16	WHATCHOOKIN' (THUNDERPUSS & FULL INTENTION MIXES) (MCA 77760)	Whitney Houston ♪
16	14	I NEVER KNEW (MCA 77760)	Gloria Gaynor ♪
17	14	ADDICTED TO BASS (MCA 77760)	Purvance ♪
18	17	BY YOUR SIDE (REMIXES) (MCA 77760)	Sade ♪
19	19	YOU CAN'T GO HOME AGAIN! (MCA 77760)	DJ Shadow ♪
20	15	BABY'S GOT A TEMPER (MCA 77760)	Priddy ♪
21	16	LIKE A PRAYER (MCA 77760)	MadTaste ♪
22	17	DAYS GO BY (MCA 77760)	Jelly Beans ♪
23	22	GOTTA GET THRU THIS (MCA 77760)	Daniel Bellingard ♪
24	25	BURN FOR YOU (MCA 77760)	Kris ♪
25	24	YOU MAKE ME SICK (HQJ REMIXES) (MCA 77760)	Paul ♪

* Titles with the greatest sales or club play increases this week. ** Pure Play Club Play is awarded for the target parent album only. See page 25. The Club Play chart is a separate chart of reports from club DJs. It reflects weekly sales. Selling multiple or low unit sales will not move items. CD sales only. © 2002 Nielsen SoundScan. All rights reserved.

OCTOBER 5
2002Billboard **TOP ELECTRONIC ALBUMS**Nielsen
SoundScan

LAST WEEK	THIS WEEK	ARTIST (ARTIST & NUMBER/POSITION LABEL)	Title
1	1	DJ SAMMY (MCA 77760) NUMBER 1 (♯)	2 Weeks At Number 1 Heaven
2	2	GIRTY VEGAS (MCA 77760)	Dirty Vegas ♪
3	18	THE HAPPY BOYS (MCA 77760)	Travis Perry (Volume Two) ♪
4	3	MOB (MCA 77760)	Blade 2 ♪
5	7	DAKENFOLD (MCA 77760)	Banks ♪
6	5	SOUNDTRACK (MCA 77760)	Blade 2 ♪
7	4	LADYTRON (MCA 77760)	Light & Magic ♪
8	6	MARY J. BLIGE (MCA 77760)	Dance For Me ♪
9	8	VARIOUS ARTISTS (MCA 77760)	This Is Ultimate Dance! ♪
10	9	SUPREME BEINGS OF LEISURE (MCA 77760)	Steve Goppinger ♪
11	10	SASHA (MCA 77760)	Andrew Schryver ♪
12	11	THE RIDDLER (MCA 77760)	Dance Mix NYC - Vol. 2 ♪
13	12	DISCO RESCUES (MCA 77760)	Seam Bookman ♪
14	13	AMBER (MCA 77760)	Amber ♪
15	15	LOUIE DEVITO (MCA 77760)	Louise DeVita's Dance Unleashed ♪
16	17	DJ ENCORE (MCA 77760)	DJ Encore Presents: Ultra Dance 02 ♪
17	14	LOUIE DEVITO (MCA 77760)	Louise DeVita's Dance Factory ♪
18	18	DJ SHADOW (MCA 77760)	The Psycho Press ♪
19	17	VARIOUS ARTISTS (MCA 77760)	Nerve/Release ♪
20	19	THE CRYSTAL METHOD (MCA 77760)	Commonity Service ♪
21	14	BT (MCA 77760)	10 Years In The Life ♪
22	16	DJ ESCAPE (MCA 77760)	Pure Play 2002 Part One ♪
23	20	NIGHTMARES ON WAX (MCA 77760)	Mind Elevations ♪
24	21	THE HAPPY BOYS (MCA 77760)	Mix Show 2 ♪
25	22	VARIOUS ARTISTS (MCA 77760)	Prime ♪

* Titles with the greatest sales gains this week. ** Pure Play Club Play is awarded for the target parent album only. See page 25. The Club Play chart is a separate chart of reports from club DJs. It reflects weekly sales. Selling multiple or low unit sales will not move items. CD sales only. © 2002 Nielsen SoundScan. All rights reserved.

Billboard **HOT DANCE BREAKOUTS**

Club Play

I'LL BE HERE (MCA 77760)	EMPIRES (REMIXES) (MCA 77760)
DARK BEAT (MCA 77760)	DID I DREAM (MCA 77760)
DANCE TO THE MUSIC (MCA 77760)	WITHOUT YOU (MCA 77760)
MASTER BLASTER (AMMIN') (MCA 77760)	REACH (REMIX) (MCA 77760)
Barell Woodgate (MCA 77760)	Daddy DJ (MCA 77760)
DANNI LOGGADO (MCA 77760)	
DAVID MOOGA (MCA 77760)	
SPECTRUM (MCA 77760)	

Maxi-Singles Sales

EMPIRES (REMIXES) (MCA 77760)	REACH (REMIX) (MCA 77760)
DID I DREAM (MCA 77760)	DANNI LOGGADO (MCA 77760)
WITHOUT YOU (MCA 77760)	DADDY DJ (MCA 77760)
REACH (REMIX) (MCA 77760)	
DANNI LOGGADO (MCA 77760)	
DADDY DJ (MCA 77760)	



Dance & Electronic Music

The Billboard Spotlight

BY JILL KIPNIS

This year's Billboard Dance Music Summit, taking place Sept. 30-Oct. 2 at the New York Marriott Marquis, will stress the importance of dance's crossover appeal and the necessity of sharing business ideas on a global basis. Over the course of three days, attendees will learn about the latest in dance-music promotion, publicity and publishing, and hear about current musical trends at panel discussions, performances and several private meetings.

The conference, which is subtitled *Crossing Over... This Business of Dance and Electronic Music*, has been consciously expanded to have a more international feel, says Billboard dance editor Michael Paoletta. "We want to learn from people in Europe, and we want them to learn from us," he says. "We're also giving industry executives a chance to sit together at a closed-door meeting the first day of the Summit to discuss the reality of what is going on. We hope they will really discuss the business at hand and say things they might not say in front of a roomful of attendees."

The conference's first day will also include a private meeting of DJ record pools, which will later be opened up to all Summit participants. Panels on day two will include "Dance/Electronic Music 101: Basic Business Set-Up," which will discuss the ins and outs of operating an independent label. Panelists include Cory Robbins of Robbins Entertainment, known for the DJ Sammy record "Heaven," and Warren Schatz of Tommy Boy Records, who has worked with such artists as Vicki Sue Robinson and Evelyn "Champagne" King. At the "Crossing Over: The Sharing of Ideas" panel, U.S. executives, including the Beggar's Group's Lesley Bleakley and Moonshine Music's Steve Levy and U.K. representatives Eddie Gordon of Neo Records and Damian Harris of Skint Records, will discuss worldwide business issues. The day will also include "Diva Worship," a panel about the importance of singers in



Billboard
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NEW YORK CITY

Crossing Over...

dance music that will feature Yoko Ono, Jody Watley and Candi Staton. The "Promotion and Publicity" discussion will include comments by Liz Rosenberg, the Warner Bros. rep for mega artists including Madonna, Cher and Bette Midler.

The "Heard It All Before" panel on day three, which will discuss dance music's future on radio, will have representatives from Virgin Records, Maverick Records, XM Satellite, Music Choice and a variety of radio stations. A publishing discussion will feature executives from such companies as ASCAP, Bug Music, Cherry Lane and BMI Europe. Additionally, "The Pioneers of Dance/Electronic Music—The Remix" will feature industry veterans such as Tom Moulton (who invented remixing in the early 1970s),

INSIDE:
Radio • Gear • Midcard Beat

Vincent Montana Jr. (of the Salsoul Orchestra), James Mtume (who worked with Miles Davis, Phyllis Hyman and Stephanie Mills) and Edlie O'Loughlin (founder of Next Plateau Records). A panel called "Ni-Electro: Hype or Reality?" (Billboard, July 27) will focus on this new sound and its potential to go mainstream.

The Summit's slate of events will also include a variety of evening celebrations. The opening-night party, to take place at Club Shelter and celebrating the 10th anniversary of Kurosh Nasser's Nasser Music Business Solutions, will feature live performances by Morel and Jax, as well as DJ sets from Carl Craig, Sauced & Palash, John Seban and Christian Smith. The Ni-Electro Party on Oct. 1 at the Centro-Fly club will include performances by DJs Larry Tee and Tommie Sunshine, as well as acts W.L.T., Mount Sims and Avenue D. Jody Watley, Alcazar and Tanami Wright will take part in the event's closing-night party. ■

Dancing On Air: Radio Jumps In

More stations are embracing the format or leaning toward it—and they're finding their music from a variety of sources.

BY PATRICK MCGOWAN

Large markets like New York, Chicago, Boston and Seattle have always been able to maintain a healthy dance-music radio station. Now, new dance-music stations are starting to crop up in cities like Denver, Phoenix, Austin and San Francisco. Such stations were among the first in the country to play Kylie Minogue's "Can't Get You Out of My Head" and "Love at First Sight," "Gotta Get Through This" by Daniel Bedingfield and "Heaven" by DJ Sammy & Yanou Featuring Do—all of which have become staples at mainstream top-40 radio. With more new dance-leaning or dance-based stations emerging in the U.S. marketplace and a larger percentage of import dance tracks hitting as well, things are heating up.

Since the marketing and promotion of dance records is less aggressive than that for typical pop records, dance-radio program directors tend to spend more time seeking out new music on their own. Most of the PDs surveyed admit that most new music is discovered via European charts, online stations (like London's Capital FM and KISS FM), syndicated programs and music downloads.

Import releases make up the bulk of these dance-station playlists. Steve Bartel, PD of WPYO Orlando, says his station's playlist is an "80/20 split of import to domestic releases." Since these records are usually discovered months before their artists are signed to domestic labels, downloading from the Internet is an important tool for obtaining new music for airplay.

Phil Michaels, PD of WPYM Miami, also plays many imports. "I play a lot [of imports] that usually get signed domestically, which is a great feeling," he says.

Chris Shebel, PD of WKIE Chicago, recognizes that U.S. labels are beginning to pay more attention to the number of new dance stations. Because of this, he says the labels are "picking up import songs quicker."

PRE-LABEL INTEREST

Many programmers, like Jon McDaniel of KNHC Seattle, rely on *Global Grooves*—a weekly syndicated show that breaks new dance titles from around the world—for discovering new music. In fact, he says he ends up airing a good portion of the same tracks on his station. *Global Grooves* was created by WQXX Boston's Jerry McKenna and media consultant Jack Cyphers last year. While on frequent trips to Europe, Cyphers noticed the large number of dance-based titles, most of which would work in the American marketplace. *Global Grooves* has spotlighted tracks

by Kylie Minogue, Daniel Bedingfield, X-Press 2 and Sophie Ellis Bextor—"all before labels took interest," McKenna notes.

With this globalization of dance music, which brings with it a plethora of new tracks and artists, radio stations face tough decisions in deciding how to split airtime between domestic and import tracks. Because of some regional differences in their audiences' musical tastes, most dance stations program according to the lifestyles and music scenes in their respective areas. Programmers also rely on networking with other PDs to measure regional hits against national hits.

While some of this radio



80/20 split: WPYO's Bartel



Import plug-in: WPYM's Michaels



Seek: pop cred: WKIE's Shebel

stations are 100% dance, others blend a mix of current pop, R&B & hip-hop, Latin and other European pop hits. All programmers interviewed for this article agreed that mainstream dance songs are better received than more electronic or experimental sounds. "It has to have that mainstream sound, as well as a hook and a melody," Michaels offers. "It can't sound like a song from Pluto, if you know what I mean."

For McKenna, "good songs with solid production and lyrics" work well. And songs like Dirty Vegas' "Days Go By" and 10's "Rapture (Tastes So Sweet)" have successfully crossed over from dance stations to top-40. Bartel notes a current "boom" in product, citing artists like Ian Van Dahl, Sylvester, Deedee and Lasgo. Furthermore, he says, newer acts like Daniel Bedingfield and Kosheen are quickly becoming core artists on these stations, along with such established dance artists as Madonna, Jennifer Lopez, Kylie Minogue, Cher and Amber. Whether they're spinning trance, freestyle, breakbeats or even disco, it's clear that each of these dance stations has a unique sound and group of core artists to call its own.

ONE SONG AWAY

With so many variations and textures of dance music currently available, PDs have to consider many elements in balancing a station's playlist. For someone like WKIE's Shebel, this means using "strong pop songs by artists with credibility."

At KCJZ San Antonio, PD Doug Bennett says, "It's important to find the recognizable, mainstream records that provide the format with familiarity but don't dilute the perceived edginess of the dance format." His station uses English music by core Latin artists as balance records. "I use the Shakiras and Thalas to balance the Darudes and Sylvers," he says.

R&B and hip-hop is used, but not quite as aggressively as the dance titles, notes Bartel, adding, "We will wait a little longer than most 'traditional' rhythmic stations." WPYO Orlando considers hit records by Ashanti, Ja Rule and Nelly as dance music. "We are never a song away from a dance record," WPYO music director Jill Strada states. "We pay attention to the rhythmic chat, and we test urban music in call-out." On a simple hour of WPYO, listeners could hear Robert Miles' "Children," Cam'ron's "Oh Boy," and PPK's "Resurrection."

McKenna wholly understands such a programming philosophy. "As far as currents go, it isn't only about dance," he says. "We play anything rhythmic-based that appeals to our demo. That means everything from Ashanti and Ja Rule to Marc Anthony and No Doubt."

According to McDaniel, using pop records from Europe balances out the domestic dance music on his station. He points to international artists like Blue, Atomic Kitten, A-1 and Rhianna. "They sound right at home on our station and do a great job of adding texture to the sound," he notes.

Continued on page 36



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The pro-audio industry and "traditional" musicians once viewed DJs with suspicion. But, after longtime jocks like Dr. Dre and Fatboy Slim became hitmakers, the DJs' stock rose exponentially in the eyes of hard- and software manufacturers. Companies that previously only paid lip service to "record spinners" soon threw themselves into a market where the DJ became a very attractive customer. What's new... **BY JIM TREMAVNE**

The DJ industry has traveled east from the disco era—a time when the introduction of pitch control on a turntable was considered earth-shattering news. No longer viewed as members of a nascent market, DJs of the new millennium are blessed with a near embarrassment of technological riches—from CD players with "touch-sensitive" jog dials to laptop-friendly music-production systems to more digital effects than taste should really allow.

Within the professional audio industry and its insular cadre of "traditional" musicians, DJs have always been viewed with suspicion, if not outright derision. But, after longtime jocks like Dr. Dre, the Chemical Brothers, Fatboy Slim and others became bona fide hitmakers in the early and mid-'90s, the DJ's stock rose exponentially in the eyes of gear manufacturers. Even companies that previously only paid lip service to "record spinners" began



hurting themselves into a market where the DJ soon became considered a very attractive customer. The technological advances have been flowing with speed ever since.

What are some of the industry's hotter new items? Which ones do users consider revolutionary? Let us count the ways.

Numark's TTX1.

One of the better-known names in the DJ industry, N. Kingstown, R.I.-based Numark Industries has earned plenty of notice with the recent release of its feature-packed TTX1 turntable. Somewhat modeled as a Technics-1200-on-steroids, the TTX1 gives the DJ more user-friendly features than any other turntable currently on the market and for whatever application is needed. Vinylists will notice that the TTX1's platter ben-



efits from a higher torque (rotation force) than the industry-standard Technics model. Additionally, the unit's physical design is interchangeable. Its pitch fader (capable of plus/minus 50% pitch range) and button cartridges (for RPM, etc.) can pop out to be rearranged in vertical or horizontal configurations, according to the user's preference. Plus, the unit comes equipped with straight and S-shaped tonearms.

Other features include S/PDIF digital outputs, detachable power and audio connections, on-board BPM counter and a key-lock function that allows the user to maintain any key on a song while adjusting tempo. Additionally, instant reverse control and continuously adjustable platter start and brake times allow DJs a variety of turntable-effect options.

Professor Stephen Webber of the Boston-based Berklee College of Music has employed the TTX1 as an instrument in various projects. "The fact that you can lock the key of the vinyl record you are playing and then speed up or slow down the tempo up to 50% is absolutely revolutionary," he says. "I recently played on a session for a film composer. I was flying in beats over a song to beef it up groove-wise. She loved the tone of the drums on one particular loop that I had, but the loop was way too fast. When I slowed it down enough to sync with the tune, the drums sounded totally different—almost flabby and way too low. With the TTX1, I was able to use the key-lock feature to keep the timbre of the drum kit the same, while slowing the record down about 30%."

Pioneer's CD-1000.

By now, most DJs are aware of the CDJ-1000, which Long Beach, Calif.-based Pioneer Electronics debuted in 2001. But its impact on the DJ market bears some repeating. There was a time—the early 1990s, to be exact—when the CD was viewed as anathema to the old-school club DJ. And to the scratch jock? Not even a conversation.

The fact that early CD players from Numark, Denon and others lacked a tactile component was an initial factor in the CD's relative absence in clubland. However, when CD-burning became easier and cheaper—and remixer/producer/DJs realized they could spin their new creations without having to wait for an acetate—top global DJs started to warm to the format.

Move forward a few years, and we've entered the age of the "digital turntable," a unit that offers analog features like scratching, cueing and more in a digital environment. In 2000, Los Angeles-based American Audio beat everyone to market with its Pro Scratch 1 unit, but Pioneer seemed to create a more sustained splash with its CDJ-1000, despite its steeper price and larger size.

"It's the player that revived the tabletop CD market," says Randy White, DJ buyer for Aunander, Va.-based Washington Music Center. "It's revolutionary because of its design and how accurate it is." In short, the unit offers a touch-sensitive jog dial that allows users to brake and

release a track in a fashion similar to vinyl. Additionally, a "wave display" allows the DJ to view a graphic of a CD's sound level. The unit can store favorite cue and loop points and remember them via internal memory or a multimedia memory card. Along with American Audio's scratch-friendly units, the Pioneer piece has also given fire to a burgeoning group of "digital turntables" (DJs who "scratch" with CDs).

In the past year, the CDJ-1000 has become a standard unit in many of the world's more uproot nightclub. At New York City's Arc club (previously Vinyl), where Danny Tenaglia spins his "Be Yourself" party each Friday night, a Pioneer unit sits in the spacious DJ booth. And, for a DJ like Tenaglia, who's always breaking the latest music, it's key. More than any other unit, he says, the CDJ-1000 allows the globally revered DJ/producer to play and "work" edits that he made just very day in his home studio. "For the record, I am still a huge fan of the Pioneer CDJ series," Tenaglia says. "They are always my first choice. The options are incredible."

Digideign's Mbox.

Though certainly not a DJ-specific product, Digideign's 1991 release of Pro Tools caused ripples in the music community that continue to this day. The Grammy-winning multi-track digital audio workstation eventually caught on with music-making DJs, and they began to use it to create dancefloor tracks. Certainly easier to negotiate than vintage hardware pieces, the Pro Tools package nonetheless was exorbitantly priced, putting it out of range for most DJs not named Vasquez or Oakenfold.

However, Digideign didn't sleep on the DJ market, and in 2000 it released Digi 001, a less-expensive, scaled-down version of Pro Tools. (Digi 002 is expected to ship by year's end.) And, in 2001, the company debuted the Mbox, a "micro-studio" system that allows users (like globetrotting DJs) to create tracks on their laptops, no matter if they're in the comfort of home or flying coast. The Mbox package includes Pro Tools LE software and an "audio peripheral" (or box) that connects via USB to a laptop. Fire it up, and off you go into production land.

The LE version of Pro Tools includes five easy editing tools: Zoom (for detailed editing), Trimmer (for resizing audio and MIDI regions), Selector (for picking pieces to edit), Grabber (for taking and moving audio regions), Scrubber (for moving a "playback head" over audio regions) and Pencil (for corrections). Although it doesn't have an ASIO driver that allows compatibility with other manufacturers' programs (like Propellerhead's popular Reason, for example), the program offers 25 tracks of audio and 128 MIDI tracks in a very portable system.

DJ Liquid 128 (aka Todd Wilkinson) is a convert. When he's not spinning his Solid State radio-mixshow on New York's K-Rock (92.3-FM), Todd travels for gigs (like his current opening slots for Oakenfold) and makes tracks using Pro Tools and the Mbox. "I love the Mbox," says Todd. "It's the cheapest Pro Tools rig yet. For only \$450, you get the same Pro Tools LE software that I use every day with my Digi 001 and a cool little interface that connects to any Mac by USB cable; Windows support is coming soon. The USB powers the Mbox so no other cables."

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Gold titles are also used as balance records. Shebel calls it "preserving history. We play classics as far back as the disco days" (but he adds that such songs are played primarily during the daytime).

McDaniel also spins a lot of gold titles during the day, decreasing play in the evening "for the daytime," he says, "with the exception of a few 'Oh wow' records from the '80s that we pop in from time to time, the early-'90s is as far back as we go."

KJZZ/San Antonio evolved from a rhythmic oldies station; it's still "gold-heavy," says Bennett. "It lends a familiarity to a format that most of the audience is just beginning to learn about."

Upon hearing this, McKenna adds, "We are a gold-based station. Most of our gold comes from pop, dance or R&B genres. But, being a former club rat, I do make exceptions for songs that I know were huge in this city. It may be a title from Stevie B., Machine's 'There But For the Grace of God Go' or Shawn Christopher's 'Another Sleepless Night.' Some of these titles test well, but there is a place for them if they are well protected by smashes."

TEENS VS. ADULTS

Bartel acknowledges that some of his freestyle-gold titles, such as "Diamond Girl" and "Like Me in Your Arms," are 15 to 20 years old, but that the majority of the gold titles at the station are five years old. Music director Strada adds, "Just like in any other format, there are songs that just don't

Dance & Electronic Music

get old—they're the anthems, the dance-music classics."

Many of these stations are researching music based on their audience and the lifestyle of that audience. This is how they keep their stations on target, PDs say. "Our station has a very small teen audience," notes Shebel, who adds that most dance-music stations are adult-based. "Teens are more into hip-hop. We are a pure 18-to-49 radio station, which is what I would call adult."

WKTU New York and WQXX Boston are fine examples of adult-leaning dance stations. "If you want adults, you must give them what they want: the music they grew up with and the contemporary titles they love," states McKenna. "You can throw in a few titles to give the station edge, but you can't get too cool for the room or you'll lose them." On a recent afternoon, WQXX segued from Cher's "A Different Kind of Love Song" into Nelly's "Dilemma" into Haddaway's "What Is Love."

But someone like Bartel definitely sees his audience growing with the format. "In the three and a half years we have been on the air, we have seen the growth of the teen numbers evolve into adult numbers," Bartel explains. "At one time, the station was in a fight to the top-5 18-to-34 in Orlando. Now, the station has brought the younger listeners along into the 18-to-34 demo. Promotionally, we

are on our game with visibility at teen spots, college campuses, high schools and malls, so those teens ultimately result in increased 18-to-34 numbers for us."

ROOF-RAISING

The bulk of mainstream radio is dictated by call-out research, which measures audience trends in music. That said, how do dance stations approach tracks that have negative or unfamiliar test results at mainstream radio? "I don't think dance music doesn't test well; it's just an unfamiliar type of music," Strada says. Most stations, though, test more than just every station in their research. "Not every station does call-out research. In fact, most rely on phones, e-mails, monitoring other stations and local clubs. An internal listener panel is also used as a research tool by WPYV's Michaels, who has seen his dance songs test well. "Our dance songs test through the roof...with passion," he notes.

Across the pond, Europeans are inundated with dance music on a daily basis. It's part of their daily culture and part of their advertising world (the Nike commercial featuring Elvis vs. JXL's "A Little Less Conversation"). The latter is also true in the U.S., where Madison Avenue executives often turn to dance/electronic music to sell a variety of products. Which poses the question: Has dance music finally hit the masses like it already has in Europe?

Michaels points to "the quality of the music and the great mass appeal of the dance hits." He also says to recent TV spots and even a Janet Reno fund-raiser that featured dance music. "It's crossing over to mainstream now more than ever," he continues. "It's only the beginning. I feel this is one of the formats of the future. As long as the dance scene stays healthy in Europe, we'll continue to have a stream of dance hits."

For Bennett, it's about good music. "While formats are cyclical, cultivating good music that meets and exceeds the audience's expectations should always be the goal," he explains. "I'm confident that dance music can be a huge, long-term success in the mainstream. To me, the key to making this happen is taking the general familiarity of our best talent to the next level." ■

Most of the PDs surveyed admit that most new music is discovered via European charts, online stations (like London's Capital fm and Kiss FM), syndicated programs and music downloads.



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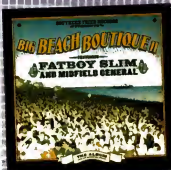
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LADYTRON :: Light & Magic :: Light & Magic is the follow-up to Ladytron's (2001) debut "Light & Magic" and includes "The Sound of the Sea," "The Sound of the Sea," "The Sound of the Sea," "The Sound of the Sea."



SCHILLER :: Voyage :: Journey through sound and emotion with the new album from Schiller. Let these take you on a voyage unlike any you have ever experienced. Includes "The Sound of the Sea," "The Sound of the Sea," "The Sound of the Sea," "The Sound of the Sea."



VARIOUS ARTISTS :: Ultra Trance 02 :: The definitive double CD of today's biggest name club hits and trance anthems. Features solo anthems from Basement, Soul, Jang, & Shogun and the best of the best. CD of more underground cutting edge from Paul Oakenfold, David Navarro, Sander and much more! One of 2 discs, (unavailable) on DVD.



MARC ET CLAUDE :: The Dam the Sound :: Marc et Claude explore trance, techno, club and house. Includes "Tremble," "I Need Your Love" and "Loving Me."



SUNSCREEN :: Ten Mile Bank :: A sophomore disc of previously unreleased tracks and remixes by dance luminaries such as Matt D'Avella, Paul, Trance, and more. Includes "Ten Mile Bank," "Ten Mile Bank," "Ten Mile Bank," "Ten Mile Bank."



YODOO & SERANO :: In Cold Blood :: Hard trance and pumping techno in the spirituality of this new electronic disc. Debut album Cold Blood features the hit "Blood in Paradise," "This is Hell" and "Cold Blood" as heard in the Wesley Snipes movie Blade 2.

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Year-To-Date Dance Charts

The chart recaps in the Dance & Electronic Music Spotlight offer a preview of how those categories are shaping up for Billboard's Year In Music issue. The rankings reflect the chart period beginning with the Dec. 1, 2001, issue—the start of the 2002 chart year—through the Sept. 7 issue. Top Electronic Albums and Hot Dance Music Maxi-Singles sales recaps are based on accumulated sales information as compiled by Nielsen SoundScan, with ranks reflecting units sold for each week titles appear on the chart. Dance Club Play recaps are based on a point system that rewards titles based upon chart position and longevity on the chart. The recaps were compiled by Anthony Colombo with assistance from dance-charts manager Ricardo Campanioni and electronic-albums chart manager Gordon Murray.



Hot Dance Music/Club Play Artist/Title

Pos. ARTIST (No. of Charted Titles) *Imprint/Label*

- 1 **CHER** (3) Warner Bros.
- 2 **KYLIE MINOUGE** (2) Capitol
- 1 **BLAZE**/*Blaspiote*
- 2 **ENRIQUE IGLESIAS** (2) Interscope
- 4 **KIM ENGLISH** (2) Nervous
- 5 **THE CHEMICAL BROTHERS** (3) *Freestyle Dust/Astralwerks*
- 6 **ODD** (2) Arista
- 1 **CHEEKY**/*Arista*
- 7 **SHAKY B, BLIGE** (2) MCA
- 8 **TIMO HAAS** (2) Kinetic
- 9 **MARY KRA** (3) Epic
- 10 **RES** (2) MCA

Hot Dance Music/Club Play Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **ESCAPE (REMIXES)**—Enrique Iglesias—Interscope
- 2 **BLAME**—Sono—Groovetonic/Strictly Rhythmic
- 3 **WISH I DIDN'T MISS YOU (THE REMIXES)**—Angie Stone—J
- 4 **LOVE'S GONNA SAVE THE DAY...**—George Puopie—Vinyl Soul/Music Planet
- 5 **WHERE AT FIRST SIGHT**—Kylie Minogue—Capitol
- 6 **THE NEED TO BE NAKED**—Amber—Tommy Boy
- 7 **FIRE**—Dolce—Tommy Boy Silver Label/Tommy Boy
- 8 **IT'S LOVE (TRIPPIN')**—Andrea Brown—Groovetonic/Strictly Rhythmic
- 9 **ALIVE**—Kevin Aviance—Emerge/Centaur
- 10 **YOU GIVE ME SOMETHING**—Jumiroqui—Epic

Hot Dance Music/Club Play Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **GROOVETONIC** (16)
- 2 **TOMMY BOY SILVER LABEL** (12)
- 3 **EPIC** (10)
- 4 **MCA** (9)
- 5 **NERVOUS** (7)
- 6 **INTERSCOPE** (5)
- 7 **STRICTLY RHYTHM** (5)
- 8 **ARISTA** (5)
- 9 **VIRGIN** (4)
- 10 **CREDENCE** (3)

Hot Dance Music/Club Play Labels

Pos. LABEL (No. of Charted Titles)

- 1 **STRICTLY RHYTHM** (21)
- 2 **TOMMY BOY** (16)
- 3 **EPIC** (13)
- 4 **INTERSCOPE** (8)
- 5 **MCA** (10)



Hot Dance Music/Maxi-Single/Sales Artist/Title

Pos. ARTIST (No. of Charted Titles) *Imprint/Label*

- 1 **CHER** (1) Warner Bros.
- 2 **HAWKWIND** (1) Columbia/CRG
- 3 **MADONNA** (1) Maverick/Warner Bros.
- 4 **USHER** (1) Arista
- 5 **AMBER** (2) Tommy Boy
- 6 **PINK** (2) Arista
- 7 **LOUÏE DE VITO** (1) Arista
- 8 **DJ SAMMY** (1) Robbins
- 9 **YANOU** (1) Robbins
- 10 **SADE** (1) Epic
- 11 **YOHIO** (1) Arista
- 12 **CHEEKY** (1) Arista

Hot Dance Music/Maxi-Single/Sales Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **HEAVEN**—DJ Sammy & Yanou Featuring Doa—Robbins
- 2 **SONG FOR THE LONELY (THUNDER-PULSE, ILLICIT & ALMIGHTY MIXES)**—Cher—Warner Bros.
- 3 **LIFETIME (BEH WATT REMIX)**—Maverick—Columbia/CRG
- 4 **WHERE THE PARTY AT (REMIXES)**—Jagged Edge With Nelly—So So Def/Columbia/CRG
- 5 **I DON'T HAVE TO CALL (REMIXES)**—Usher—Arista
- 6 **YES**—Amber—Tommy Boy
- 7 **BY YOUR SIDE (REMIXES)**—Sade—Epic
- 8 **WHAT IT FEELS LIKE FOR A GIRL**—Mastretta—Maverick/Warner Bros.
- 9 **THANK YOU (DEEP DISH REMIX)**—Dido—Arista
- 10 **ALIVE (THUNDERPUSS REMIX)**—Jennifer Lopez Featuring Nas—Epic

Hot Dance Music/Maxi-Single/Sales Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ROBBINS** (6)
- 2 **COLUMBIA** (8)
- 3 **ARISTA** (4)
- 4 **WARNER BROS.** (2)
- 5 **EPIC** (1)
- 6 **MAVERICK** (6)
- 7 **MCA** (5)
- 8 **TOMMY BOY** (2)
- 9 **UNIVERSAL** (2)
- 10 **SOUNDARY** (1)

Hot Dance Music/Maxi-Single/Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WARNER BROS.** (11)
- 2 **ROBBINS** (8)
- 3 **COLUMBIA RECORDS GROUP** (8)
- 4 **ARISTA** (8)
- 5 **EPIC** (2)



Top Electronic Album Artists

Pos. ARTIST (No. of Charted Titles) *Imprint/Label*

- 1 **NOBY (V2)**
- 2 **DIRTY VEGAS** (1) *Credence/Capitol*
- 3 **LOUIE DEVITO** (3) *Dee Vee/Musycrama*
- 4 **THE CHEMICAL BROTHERS** (1) *Freestyle Dust/Astralwerks*
- 5 **GARBAGE** (1) *Almo Sounds/Interscope*
- 6 **PAUL DAKENFELD** (1) *Maverick/Warner Bros.*
- 7 **WAMER SAMAET** (1) *FFRR/London-Sire*
- 8 **DAFT PUNK** (1) *Virgin*
- 9 **ZERO 7** (1) *Quango/Ultratone*
- 10 **DIEMAMA/PALM**
- 11 *Tracolla/Kinetic*
- 12 **SHADOW** (1) *MCA*
- 13 **RIORAK** (1) *Elektra/EEG*

Top Electronic Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **18—Moby—V2**
- 2 **DIRTY VEGAS—Dirty Vegas**—Credence/Capitol
- 3 **PULSE—Various Artists—Razor & Tie**
- 4 **BLADE II—Soundtrack—Immatro/Virgin**
- 5 **COME WITH US—The Chemical Brothers—Freestyle Dust/Astralwerks**
- 6 **BEAUTIFUL GARBAGE—Garbage**—Almo Sounds/Interscope
- 7 **LOUIE DEVITO'S DANCE FACTORY—Louie DeVito—Dee Vee/Musycrama**
- 8 **DISCOVERY—Daft Punk—Virgin**
- 9 **SIMPLE THINGS—Zero 7—Quango/Ultratone**
- 10 **THIS IS ULTIMATE DANCE!**—Various Artists—J

Top Electronic Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **V2** (1)
- 2 **CREDENCE** (1)
- 3 **ROBBINS** (8)
- 4 **RAZOR & TIE** (2)
- 5 **DEE VEE** (3)
- 6 **IMMORTAL** (1)
- 7 **ULTRA** (1)
- 8 **FREESTYLE DUST** (1)
- 9 **MCA** (3)
- 10 **ALMO SOUNDS** (1)

Top Electronic Album Labels

Pos. IMPRINT (No. of Charted Titles)

- 1 **V2** (2)
- 2 **CAPITOL** (1)
- 3 **VIRGIN** (2)
- 4 **RAZOR & TIE** (2)
- 5 **ASTRALWERKS** (9)



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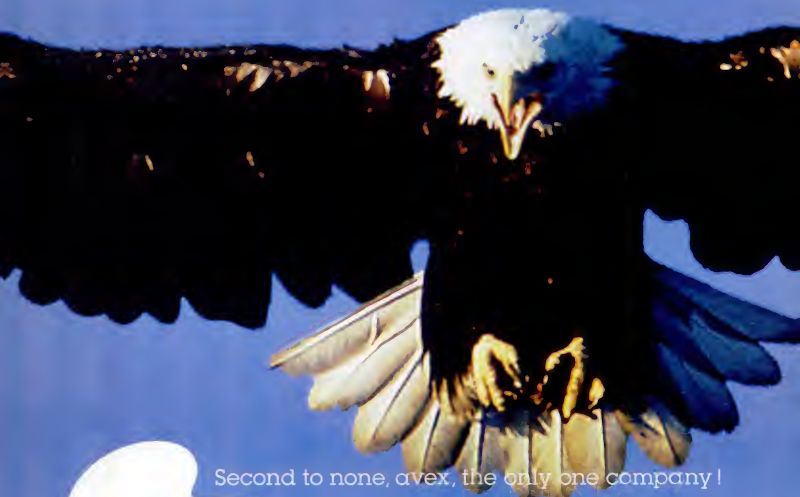
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Middle Eastern Beat

Clubs, compilations and a hospitality to foreign DJs document Israel's emergence as the region's undisputed capital of electronica.

BY CHUCKY THOMAS and JASHA LEVY

Over the last 10 years, the Middle East has seen a dramatic increase in the popularity of electronic music, both indigenous and exported from the West, with Israel emerging as the region's most responsive territory.

Though trance still takes the lion's share of sales within the genre, local record stores, DJs and clubs have begun to explore the more progressive scenes of house and techno.

"The scene is 100% club-driven," says Tomer Ben David, head of promotion for TLV, a leading Tel Aviv club opened a year ago. Key clubs are found in the main cities of Jerusalem, Tel Aviv and Beersheba and the holiday town of Eilat on the Red Sea.

TLV, which produces eight annual Heineken Sun Dance Festivals in Eilat, claims to be the first custom-designed club in Israel. Located in Tel Aviv's old Port neighborhood, it accommodates 2,500 and attracts top foreign DJs such as

audiences from other countries. Tiesto's debut album, *In My Memory*, released on his own Black Hole label last November, is distributed in Israel by Ramat Gan-based Unatex. Oded Janowski, MD of Unatex, says, "Black Hole is the most successful dance label we distribute here; the label's series of Magik compilations have all sold well."

According to Janowski, London-based deep-house label Circulation is also popular. Label co-owner [with Matt Jackson] Paul Davies says, "Over the last two years, me and my partner have been [to Israel] 10 times," in particular to Jerusalem's Haoman 17, where they are favorites of club owner Reuven Lubin. Haoman 17 is viewed by many in the West as Israel's most influential club, though a question mark now hangs over its future amid reports that Lubin is moving activities to Tel Aviv. Haoman's resident DJ, Sahar Z (Sahar Zanglevitch), also plays abroad, at venues like Chemistry in Amsterdam, The World in New York

Records shop in Tel Aviv. "People don't just come for music, but to meet and learn about parties; it's the center for the whole dance scene," he says.

Even record stores such as Tarbutake, in the small town of Modi'in, have sizable electronic-music sections. Manager Adli Avni imports from Holland and the U.K. but notes, "Israelis will listen to an Israeli artist before a foreign artist."

Besides the country's three main dance labels, Hed Arzi, Helicon, and NMC, there are several other dedicated electronic music labels, including Phonokol—a dance specialist that established the Trust in Tel Aviv—Agnozia and Music Plus subsidiary Kremlo Records.

Holon-based Brand New Entertainment Ltd. is Avi Brand's leading independent sales and distribution company. BNE offshoot YoYoRecords was established to take Israeli electronic music—trance in particular—to foreign markets. Its artists include Ofiora, with the album *Let It Beat*; Cosma, with debut album *Simplicity*; and newcomers Violet Vision with *First Sign of Communication*. Owner and MD Brand admits he's concentrating on export just now while the Israeli scene is "shaky." He has signed a distribution deal for the entire BNE catalog with EMI in Greece, and in August 2003 Play It Again Sam will distribute the catalog in Spain.

Brand already has distribution deals in most European territories: Hong Kong, the U.S., Canada and Mexico. BNE licenses tracks to foreign companies, including a recent deal with U.K. label Telstar for compilation albums.

Brand, however, has bitter criticism of the Israeli government, claiming the Ministry of Industry and Trade is denying him recognition as an export industry, which would qualify him for help when attending trade fairs. "We're having to do it all ourselves," he complains, but he notes one positive trend: "We recently released a new compilation album of ambient music [*Another Life*] to great international reaction. It's a good sign that there are new directions to take."

AMERICAN RELEASE

Amit Duvdevani, the Erez Ben-Ezra helm Infected Mushroom, one of Israel's leading psychedelic-trance outfits, which has released three gold albums (20,000 sales) on YoYo. The latest, *B.P. Empire*, will be released on the U.S. label Streetbeat. That set, accompanied by a U.S. tour, follows previous American performances that have attracted audiences, "50% of whom were Israelis," notes Duvdevani.

Up-and-coming acts include Mo Shic, who writes, produces, remixes and has a residency at TLV. Internationally, he's performed on John Digweed's KISS FM radio show in the U.K., and his work has been featured on the Bedrock and Reincarnation labels in the U.K. and Pipeline in the U.S.

Flash, three brothers from Nazareth, switched from producing psychedelic trance and claim to be the first to play live house in Israel. Flash has played the Love Parade, is regular at TLV and wants to appeal to a worldwide audience. "One of our aims is to play outside Israel," says brother Ilan. Two tracks from Flash's latest CD, *Global Tribe* (Agojo Records), have already been signed to U.K. label Hooj Choons.

Continued on page 42



Amit Duvdevani



Avi Brand



Jackson and Davies



Ronell

Sasha. "TLV is more dedicated to bringing in house than dance," says Ben David, "but we acknowledge a considerable trance-loving crowd."

Ilan Ronell is co-owner of Music Plus, one of the biggest players on the local electronic-music scene, producing monthly dance magazine *DJ Halo* and the annual *DJ Halo Dance Awards*. According to him, "Israel has become one of the four or five world centers for trance music—if not the leading center."

Alongside Gold Media and, with the full support of Tel Aviv Municipality, Music Plus produces the Love Parade—an annual event representing all sectors of the electronic-music scene and culminating with a rave. Since its first event in 1998, the Love Parade has grown to attract a total of 300,000 revelers. "It's an important tool for us," says Ronell, "because acts get heard in an atmosphere of optimistic vibes."

Despite the shadow of the Intifada (the ongoing Palestinian conflict), 2003's Love Parade—the fifth—is slated to go ahead as usual at the end of August.

MAGIK AND MEMORY

Leading Dutch trance DJ Tiesto remains the biggest draw for Israeli clubbers and dance-music buyers. Since debuting in Eilat four years ago, Tiesto plays in Israel up to three times annually. His manager, Wilfred Dam of Netherlands-based Prime Time Management, suggests Israel is a popular draw for Western DJs because dance music offers a form of escapism from the underlying political troubles; it boasts more "responsive and enthusiastic"

and various dates in Shanghai but claims Israeli crowds are "not like elsewhere in the world."

Lubin capitalized on Haoman's success by releasing mix CDs compiled by Sahar Z. He says the first Haoman disc, *Sessions 1*, a trance compilation released in 2000 on Tel Aviv label Israeli Music Productions, sold 7,000 copies in Israel alone. The follow-up, *Haoman 17*, out last year, was a deep-house collection that, despite being "less commercial," still sold 5,000 units.

Nick Church, international sales manager of London-based Vital Distribution, sells to two distributors in Israel: Unatex for tech house/culture and MCI for the more left-field electronica. Church's last CD, *Colours of Circulation*, has been the company's biggest success story there. "I sold 1,400 copies into Israel, which is the biggest quantity I've sold to anywhere in the world, other than the U.K.," says Church, adding Felix Da Housecat's 2001 set *Kötem*, and *Three Girls* (City Rockers) and certain parts of the NRK catalog—in particular, Jamie Anderson—are also being ordered in "reasonable quantities."

POLITICAL DANGERS

But Israel's political troubles affect sales. Says Church, "The impact seems to be on companies like Tower Records and other chains that were in shopping malls, because they are a target for bombers. The consequence has been that independent shops have seen an increase in their business."

According to Ronell, the mecca for Israeli DJs and electronic music fans is the Music Plus-owned Kremlo

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Continued from page 40

Local promotion is the best tool for shifting units, according to U.K. club and record label Ministry of Sound, which has held events in the Middle East for the past four years, though, according to Gali Kingston, Ministry's international tour manager, "It's only in the past two years that those events have become more regular." Ministry inked a distribution deal with EMI Arabia this year, covering all territories in the Middle East excluding Israel. The first release, *Club Nation*, in February 2002, was mixed by Dubai-based ex-pat Charlie C, a resident at the Planetarium club there, who has hosted Ministry's tour dates in the territory.

Ministry also began releasing domestic-market compilations this year. In Israel it released *Ministry of Sound* as "a brand-introduction CD" and *The Politics of Dancing* by German trance DJ producer Paul Van Dyk via BNE Records. The rest of the region, via EMI Arabia, has already seen the release of *Desert Annual* and *Trance Nation 2002* and will shortly receive *Clubber's Guide to Arabia*, containing territory-specific hits, and *Dance Nation 2003*.

Radio presence is paramount to Ministry's success in the region. The 33 stations it syndicates to internationally have 35 million listeners weekly; amongst them Radio One in Lebanon, Syria and Egypt, Dubai FM in the United Arab Emirates, British Forces Radio, which broadcasts over the whole of the Middle East, and Mix FM in Beirut.

Kingdom reports Egypt and Lebanon are the most successful markets, due to their "advanced" dance-music culture." Despite connections with some of the country's biggest promoters, Ministry has not staged events in Israel in recent years. "We decided that, as an international club, we would draw far too much attention to ourselves, and obviously the security risk is so much greater."

STAY-AWAY DJ'S

Including Israel in Middle East tours is also problematic, as, with the exceptions of Jordan and Egypt, most

Middle Eastern countries deny access to those holding an active Israeli visa or an Israeli stamp in their passport. Paul Wells, GM of U.K.'s Elite Management, says Ministry's radio station links are very useful: "If you want to tour an act and promo, it's great." His Western DJ clients, among them U.K.-based Colin Dale and Kenny Hawkes and U.S.-based Josh Wink and David Alvarado, are regularly requested by Israeli promoters. London-based DJ Hawkes remains undeterred by the political troubles but avers, "Most A- and B-list DJs in the U.K./U.S. won't go and play."

But there are financial incentives, points out Steve B, GM of Brighton-based 7pm Management. "[Israel's] big night is a Thursday, which is great, as far as DJs and agents are concerned—effectively, you can get a weekend rate for a week night."

Radio BU99FM also has become an important part of the dance scene. Established in 1999 as Israel's first non-stop, urban music station, it's now the top-rated radio station for 12-to-25-year-olds, according to TGI advertising industry research. Program director and DJ Gali Biton says the station features local and international DJ club sets and has an exclusive arrangement on Friday nights with Ministry of Sound's syndicated radio. NMC also puts out compilation CDs, including *B A Clubber* (BUMC) and recent No. 1 *B Happy* (Phonok), and organizes weekly parties nationally.

Political tensions have been both an engine and a brake on the dance scene. Since the 2001 suicide bombing attack outside Tel Aviv's Dolphinarium disco, which left some 20 young people dead, nightclubs have been viewed as a sensitive target. In February, security forces went on high alert following intelligence warnings that Palestinian terrorists were planning another attack at a nightclub in central Israel. Additionally, according to Haoman 17 manager Chani Shalom, the outdoor parties, which drove the trance scene, are no longer so popular, due to the difficulties of security, "because of the situation."

Nevertheless, proving local resiliency, The Dolphinarium, with its outdoor dance floor, recently served as both TLV and Ku Millennium club's 2003 summer location. ■

Continued from page 34

are needed. The Mbox has two XLR/line inputs: a cool little plug that accepts both (two outputs, two stereo inserts, an S/PDIF digital in and out and two headphones jacks—a big one on the back and a little 1/8-in. plug on the back).

"Pro Tools is great because it only has two screens—mix and edit—which makes it easy to use," Todd continues. "But it's also very powerful and can handle MIDI as well as it does audio. People think you need another program to do sequencing, but I don't understand why you would want to complicate your working environment like that. The MIDI functionality on Pro Tools is very powerful and easy to get your head around. There are now literally hundreds of AudioSuite/RTAS plug-ins—not as many as there are for VST, but almost as many good ones. I'm a fan."

Other Entries

Though Hollywood, Fla.-based Stanton Magnetics has marketed and promoted the product for more than a year before it recently became available through a limited number of retail outlets, Final Scratch still maintains a buzz throughout the DJ community. Co-designed by influential Canadian techno jock John Acquaviva, Final Scratch marries MP3 technology with a club DJ's head, allowing the user to spin digital MP3 files from a PC as if he were spinning a vinyl 12-inch record. Stay tuned.

Pioneer gained huge DJ props with the releases of its DJM-500 and DJM-600 four-channel mixers. Loaded with effects and, in the case of the 600, boasting sampling and crossfader contours, the Pioneer pieces became mixers of choice to a new generation of DJs. Now Montebello, Calif.-based TASCAM—long known for its multi-track recording products—has updated the ante with its X-9 model mixer. Using the same layout as the Pioneers, the X-9 offers better sound for club use and even more features—like optional MIDI in/out/thru connectors, dual-effects processor, dual sampler and assignable foot-switch control for the bands-full DJ. A monster mixer for club and recording applications. ■

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'Road' Seems A Sure Path To Success For Capitol's Urban

BY PHYLIS STARK

NASHVILLE—Australian native Keith Urban has lived in Nashville for 10 years, and it has been a decade of ups and downs for him. One of the ups included a Grammy Award nomination and winning both the Country Music Assn.'s Horizon Award and the Academy of Country Music's top new male vocalist prize last year. The downs included a cocaine addiction Urban is now recovering from.

Golden Road, due Oct. 8, is Urban's second solo album for Capitol Records since disbanding his former band, the Ranch, which also recorded for Capitol. His eponymous solo debut, released in 2000, peaked at No. 17 on the Top Country Albums chart the following year and has been certified gold by the Recording Industry Assn. of America. *Keith Urban* spawned four singles, including the No. 1 "But for the Grace of God" and two other top five hits.

Golden Road appears poised to be an even bigger success. Urban produced the album and was joined by co-producer Dann Huff for six tracks. His high-profile include a song Urban wrote for his father, "Song for Dad," plus the more gorgeous "You'll Think of Me" and "You're Not My God," a song Urban wrote with Paul Jefferson that addresses Urban's addiction and recovery process.

The moving lyrics include the chorus, "You're not my God/And you're not my friend/You're not the one that I will walk with in the end/You're not the truth/You're a temporary shot/You ruin people's lives and you don't give a second thought."

Urban says of his addiction, "It's something that took its toll on me and kind of derailed me." Writing the

song, he says, "was therapeutic."

Urban says one of his goals for *Golden Road* was to make a record that is "a little closer to who I am. I have a few lines of country. Also included is a rather obscure cover of "Jeans On," a 1976 pop hit for singer David Dundas.

Urban says he has "this really sick memory for songs I haven't heard in forever. I remember hearing that song when I was 9.... There's just something about it. I love the groove. It's really reminiscent of the kind of stomp that Waylon Jennings used to."

The first single from *Golden Road*, "Somebody Like You," is currently at No. 4 on the Hot Country Singles & Tracks after 14 weeks. The song's momentum was partly driven by a video featuring model Nikki Taylor, and its success caused Capitol to move up the release date of the album from its originally scheduled Nov. 5 debut.

Capitol Records senior VP of marketing Fletcher Poster says Taylor's appearance in the video "has gotten us exposure beyond country," including coverage on *TV and Access Entertainment Tonight* and *Access Hollywood*. Capitol is turning TV and radio spots leading up to *Golden Road*'s release. "The last record was a gold record, and it's over 2 years old, so we want to make sure our core country consumer knows this [new] record is out," says Poster, who adds there will also be "radio specials galore" around its release.

Programmers at WUSN (US99) Chicago are so high on *Golden Road* that the station is airing a "theater-of-the-mind" promotion that includes the sound of spray paint being shaken and the promo, "We're spray painting America's country station gold." The buildup will culminate in Urban's private performance concert for US99 listeners Oct. 14.

"It's such an amazing album," US99 operations manager Eric Logan says. "There's such a quantum leap from where Keith was and where he is now with this project, which is why we're so excited about doing what we're doing. This project is not a hard one to get behind." Urban and his band are constantly on the road and spend part of this year touring as part of the Brooks & Dunn Neon Circus and Wild West Show. "I love playing live," says the singer, who is managed by Creative Artist Agency. "It is a highly important part of what I do. Playing live is everything to me."

His recent televised performances include Farm Aid and the Canadian Country Music Assn. Awards. Urban is married to former *Entertainment* and *Playboy* magazine model, and his music is published by Ten Ten Music Group.

tal tracks, it is Urban's best showcase yet for his vocal and writing talents. It features eight songs he either wrote or co-wrote, including two he penned with his brother, Craig. Also included is a rather obscure cover of "Jeans On," a 1976 pop hit for singer David Dundas.

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URBAN

Nashville Scene

by Phyllis Stark

OTHER VOICES: What started out as an experiment aimed at recording just one song in concert evolved into just one Nanel Griffith's first live CD in 14 years but also her first DVD release. The projects, both titled *Winter Marquee*, were released Sept. 24 on Rounder Records.

They were recorded in May at the Tennessee Theater in Knoxville in the midst of a just-ended 15-month tour. "It was a total spontaneous accident," Griffith says of the project's origin. "We were trying to capture the Phil Ochs song 'What's That I Hear?,' and we started taping every show." The results sound so good, she says, the project grew from there.

band on much of the tour, performs with her on two songs.

Griffith has recorded several of Gold's songs over the years. She says "Goodnight New York" is her favorite since "From a Distance," calling the song "such a treasure to my heart." On the anniversary of the Sept. 11 terrorist attacks, Griffith was invited to sing "Goodnight New York" on *Late Show With David Letterman*, making a round-trip cross-country journey between four dates to perform on TV. She says the song was perfect for the occasion because it "celebrates the American dream rather than memorializing a tragedy."

For these new projects, Griffith chose to return to her former label home, Rounder. She last recorded for the label in 1986. "This project is so organic, and it is a real celebration for me of my earlier work," she says. "So it just felt right for it to be in the hands of people who have always understood my music."

Following major-label stints on MCA and Elektra, Griffith says she is "so glad to be free of the major-label pressure to record and put out an album every two years. For me, if it takes five years, that's how long it will take. While she won't rule out signing with a major again someday, Griffith says that "the major labels, at the moment, are in the process of redefining what they are, and I'm glad not to be caught up in that whole chaos."

Still, her recording experiences have been mostly positive ones. "All of my albums are still in print. I've never had an album shelved, never been dropped by a label. I've lived to tell."

Although she resides in Nashville, Griffith's music has always been classified as outside the mainstream on Music Row. Even so, she says, "the magical thing about Nashville is that it has open arms for music of all genres. Steve Winwood is welcomed into the music community as **Dobie Gray** and people like myself and **John Prime**. Music Row has always been welcoming, even if we haven't traveled their road."

Now that her lengthy stint on the road is finished, Griffith plans to take the next year off from touring to concentrate on songwriting.



GRIFFITH

In addition to Griffith's longtime band, the **Blue Moon Orchestra**, the CD and DVD include a guest appearance by **Emmylou Harris** on the new song "Goodnight New York." Griffith calls the new projects "such a tribute to my Blue Moon Orchestra," which has been performing with Griffith with mostly the same lineup for 16 years. She says *Winter Marquee* "really captures them."

"I'm just so excited about this record," she continues. "When you're out there in the middle of a tour, especially one as long and vigorous as this one, you sometimes wonder if you're delivering what you want to deliver onstage. Now that I have caught a little breath, I can say, 'Yes. We had fun out there.'"

The 14-song CD includes many of Griffith's best-known songs, as well as four she never recorded before. The 18-song DVD features five new tracks. In addition to "That's What I Hear" and the Julie Gold-penned "Goodnight New York," the CD's new recordings are **Townes Van Zandt**'s "White Freight Liner" and Griffith's own "Last Train Home." Folk artist **Tom Russell**, who records for Hightone Records and joined Griffith and her

Pro-Duce In Deal With Uni South

BY DEBORAH EVANS PRICE

NASHVILLE—Following the announcement of its entrance into the Christian music arena (*Billboard*, Sept. 28), Universal South Records further expands by inking a creative development deal with the Pro-Duce Section. Based in the famed Muscle Shoals sound studios in Alabama, the Pro-Duce Section is a talent-development consortium formed by songwriter/producers Walt Aldridge, Gary Baker, and Mac McAnally. "Pro-Duce is a helluva good gig to be the best talent magnets you can find," Universal South senior partner Tony Brown says. "The whole idea of the label was to get involved in different genres of music, and we needed to align ourselves with people who can do more than country."

Aldridge, Baker, and McAnally have each had stints as recording artists. Between them, they have had songs recorded by Backstreet Boys, Alabama, LeAnn Rimes, Jessica Simpson, 98°, Lonestar, John Michael Montgomery, and Reba McEntire. McAnally's production credits include Sawyer Brown, Ricky Skaggs, and Jimmy Buffet.

"Part of the excitement is that you don't know exactly what they are going to bring in, because they have such diverse musical histories and have succeeded in so many different formats," Universal South senior partner Tim Duflois says.

Baker says, "This is a great opportunity. I've always been a fan of Tim and Tony. They are nice guys, smart businessmen, and great song men."

OCTOBER 5
2002

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen
SoundScan

LAST WEEK	2 WEEKS AGO	ARTIST	IMPACT & NUMBER DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION
1	1	DIXIE CHICKS	IMPACT & NUMBER DISTRIBUTING LABEL	NUMBER 1	4 Weeks At Number 1	1
2	2	TOBY KEITH	IMPACT & NUMBER DISTRIBUTING LABEL	Unleashed		1
3	4	KENNY CHESNEY	IMPACT & NUMBER DISTRIBUTING LABEL	No Shoes, No Shirt, No Problems		1
4	3	SOUNDTRACK	IMPACT & NUMBER DISTRIBUTING LABEL	O Brother, Where Art Thou?		1
5	3	ALAN JACKSON	IMPACT & NUMBER DISTRIBUTING LABEL	Drive		1
6	10	MARTINA MCBRIDE	IMPACT & NUMBER DISTRIBUTING LABEL	Greatest Hits		1
7	4	LEE ANN WOMACK	IMPACT & NUMBER DISTRIBUTING LABEL	Something Worth Leaving Behind		1
8	8	NICKEL CREEK	IMPACT & NUMBER DISTRIBUTING LABEL	This Side		2
9	11	DIAMOND RIO	IMPACT & NUMBER DISTRIBUTING LABEL	Completely		3
10	5	REBECCA LYNN HOWARD	IMPACT & NUMBER DISTRIBUTING LABEL	Forgive		5
11	12	MONTGOMERY GENTRY	IMPACT & NUMBER DISTRIBUTING LABEL	My Town		3
12	13	TIM MCGRAW	IMPACT & NUMBER DISTRIBUTING LABEL	Greatest Hits		1
13	12	DARRYL WORLEY	IMPACT & NUMBER DISTRIBUTING LABEL	I Miss My Friend		1
14	13	KENNY CHESNEY	IMPACT & NUMBER DISTRIBUTING LABEL	Greatest Hits		1
15	10	TOBY KEITH	IMPACT & NUMBER DISTRIBUTING LABEL	Pull My Cheese		1
16	15	AARON TIPPIN	IMPACT & NUMBER DISTRIBUTING LABEL	Stars & Stripes		10
17	16	TIM MCGRAW	IMPACT & NUMBER DISTRIBUTING LABEL	Set This Circus Down		1
5 GREATEST GAINERS						
18	24	GEORGE STRAIT	IMPACT & NUMBER DISTRIBUTING LABEL	The Road Less Traveled		1
19	17	BLAKE SHELTON	IMPACT & NUMBER DISTRIBUTING LABEL	Blake Shelton		3
20	17	BRAD PASKLEY	IMPACT & NUMBER DISTRIBUTING LABEL	Part II		3
21	22	JOE CRAYTON	IMPACT & NUMBER DISTRIBUTING LABEL	Man With A Memory		12
22	18	ALISON KRAUSS & UNION STATION	IMPACT & NUMBER DISTRIBUTING LABEL	New Favorites		3
23	19	TRAVIS TRITT	IMPACT & NUMBER DISTRIBUTING LABEL	Down The Road I Go		4
24	21	LONESTAR	IMPACT & NUMBER DISTRIBUTING LABEL	I'm Already Here		5
25	24	GARY ALLAN	IMPACT & NUMBER DISTRIBUTING LABEL	Alright Guy		4
10 PACESETTER						
26	29	GEORGE STRAIT	IMPACT & NUMBER DISTRIBUTING LABEL	The Best Of George Strait: 26th Century Masters The Millennium Collection		3
27	21	SARA EVANS	IMPACT & NUMBER DISTRIBUTING LABEL	Been To Fly		6
28	30	PHIL VASSAR	IMPACT & NUMBER DISTRIBUTING LABEL	American Child		4
29	31	TRACY BYRD	IMPACT & NUMBER DISTRIBUTING LABEL	Tin Bandit		12
30	27	BROOKS & DUNN	IMPACT & NUMBER DISTRIBUTING LABEL	Stars & Stripes		1
31	32	SHEDYADY	IMPACT & NUMBER DISTRIBUTING LABEL	Knock On The Sky		3
32	29	DOLLY PARTON	IMPACT & NUMBER DISTRIBUTING LABEL	Hales & Hones		4
33	31	KELLIE COFFEY	IMPACT & NUMBER DISTRIBUTING LABEL	When You Lie Next To Me		5
34	32	JO DE MESSINA	IMPACT & NUMBER DISTRIBUTING LABEL	Burn		1
35	33	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	Totally Country		2
36	34	WILLIE NELSON	IMPACT & NUMBER DISTRIBUTING LABEL	The Great Divide		5
37	42	EMERSON DRIVE	IMPACT & NUMBER DISTRIBUTING LABEL	Emerson Drive		13
38	47	LEANN RIMES	IMPACT & NUMBER DISTRIBUTING LABEL	I Need You		1
39	37	ANTHONY SMITH	IMPACT & NUMBER DISTRIBUTING LABEL	If That Ain't Country		26
40	37	TRICK PONY	IMPACT & NUMBER DISTRIBUTING LABEL	Trick Pony		12
41	36	KELLY WILLIS	IMPACT & NUMBER DISTRIBUTING LABEL	Easy		29
42	39	CHRIS CAGLE	IMPACT & NUMBER DISTRIBUTING LABEL	Play It Loud		1
43	44	GARTH BROOKS	IMPACT & NUMBER DISTRIBUTING LABEL	Scarecrow		1
44	38	TRACE ADKINS	IMPACT & NUMBER DISTRIBUTING LABEL	Chorus		4
45	42	ALLISON MOORER	IMPACT & NUMBER DISTRIBUTING LABEL	Miss Fortune		35
HOT SHOT DEBUT						
46	45	GUY CLARK	IMPACT & NUMBER DISTRIBUTING LABEL	The Dark		46
47	56	CAROLYN DAWN JOHNSON	IMPACT & NUMBER DISTRIBUTING LABEL	Room With A View		8
48	43	HANK WILLIAMS	IMPACT & NUMBER DISTRIBUTING LABEL	The Ultimate Collection		32
49	46	MONTGOMERY GENTRY	IMPACT & NUMBER DISTRIBUTING LABEL	Carrying On		6
50	48	SOUNDTRACK	IMPACT & NUMBER DISTRIBUTING LABEL	Down From The Mountain		10
51	64	REBA MCENTIRE	IMPACT & NUMBER DISTRIBUTING LABEL	Greatest Hits Volume III - I'm A Survivor		1
52	49	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	Time Life's Treasury Of Bluegrass		27
53	49	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	Dressed In Black: A Tribute To Johnny Cash		53
54	50	ROY D. MERCER	IMPACT & NUMBER DISTRIBUTING LABEL	The Family Album		35
55	48	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	O Sister: A Woman's Bluegrass Collection		55
56	50	DIAMOND RIO	IMPACT & NUMBER DISTRIBUTING LABEL	On My Own 5		5
57	50	STEVE HOLY	IMPACT & NUMBER DISTRIBUTING LABEL	Blue Move		7
58	49	WAYLON JENNINGS	IMPACT & NUMBER DISTRIBUTING LABEL	RCA Country Legends: Waylon Jennings		3
59	67	PAT GREEN	IMPACT & NUMBER DISTRIBUTING LABEL	Three Dots		7
60	66	CLEDUS T. JUDG	IMPACT & NUMBER DISTRIBUTING LABEL	Clepus 19		19
61	66	THE FLATLANDERS	IMPACT & NUMBER DISTRIBUTING LABEL	New Again		19
62	51	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	The Best Of America		21
63	41	PATTY LOVELESS	IMPACT & NUMBER DISTRIBUTING LABEL	Mountains In		21
64	42	SIXWIRE	IMPACT & NUMBER DISTRIBUTING LABEL	Slawter		38
65	39	RADNEY FOSTER	IMPACT & NUMBER DISTRIBUTING LABEL	Another Way To		39
66	67	KENNY ROGERS	IMPACT & NUMBER DISTRIBUTING LABEL	Kenny Rogers Love Songs		63
67	64	PAM TILLIS	IMPACT & NUMBER DISTRIBUTING LABEL	It's All Relative: Tillis Sings Tillis		54
68	55	ANDY GRIIGS	IMPACT & NUMBER DISTRIBUTING LABEL	Freedom		2
69	73	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	Classic Country: More Great Story Songs		69
70	66	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	Country Favorites		66
71	65	MARK CHESNUTT	IMPACT & NUMBER DISTRIBUTING LABEL	Mark Chesnutt		23
72	65	VARIOUS ARTISTS	IMPACT & NUMBER DISTRIBUTING LABEL	O Sister! The Women's Bluegrass Collection		35
73	64	SOUNDTRACK	IMPACT & NUMBER DISTRIBUTING LABEL	We Were Soldiers		14
74	63	JOHNNY CASH	IMPACT & NUMBER DISTRIBUTING LABEL	Johnny Cash At Madison Square Garden		16
75	64	ALAN JACKSON	IMPACT & NUMBER DISTRIBUTING LABEL	When Somebody Loves You		1

OCTOBER 5
2002

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen
SoundScan

LAST WEEK	ARTIST	IMPACT & NUMBER DISTRIBUTING LABEL	Title	TOTAL CATALOG WEEKS
1	DIXIE CHICKS	IMPACT & NUMBER DISTRIBUTING LABEL	WIDE OPEN SPACES	103
2	RASCAL FLATT	IMPACT & NUMBER DISTRIBUTING LABEL	Repeat Performer	100
3	DIXIE CHICKS	IMPACT & NUMBER DISTRIBUTING LABEL	Fly	160
4	SOUNDTRACK	IMPACT & NUMBER DISTRIBUTING LABEL	Supper Time	112
5	LEE ANN WOMACK	IMPACT & NUMBER DISTRIBUTING LABEL	Center In The Desert	122
6	TOBY KEITH	IMPACT & NUMBER DISTRIBUTING LABEL	Greatest Hits Volume One	199
7	NICKEL CREEK	IMPACT & NUMBER DISTRIBUTING LABEL	Nickel Creek	94
8	SHANIA TWAIN	IMPACT & NUMBER DISTRIBUTING LABEL	Come On Over	255
9	THE JUDDS	IMPACT & NUMBER DISTRIBUTING LABEL	Number One Hits	115
10	PAITH HILL	IMPACT & NUMBER DISTRIBUTING LABEL	Anywhere	150
11	BROOKS & DUNN	IMPACT & NUMBER DISTRIBUTING LABEL	The Greatest Hits Collection	262
12	WILLIE NELSON	IMPACT & NUMBER DISTRIBUTING LABEL	16 Biggest Hits	211
13	GEORGE STRAIT	IMPACT & NUMBER DISTRIBUTING LABEL	Latest Greatest Strait Hits	115
14	GARY ALLAN	IMPACT & NUMBER DISTRIBUTING LABEL	Smoke Rings In The Dark	146
15	ALAN JACKSON	IMPACT & NUMBER DISTRIBUTING LABEL	The Greatest Hits Collection	311
16	GEORGE JONES	IMPACT & NUMBER DISTRIBUTING LABEL	50 Biggest Hits	300
17	HANK WILLIAMS JR.	IMPACT & NUMBER DISTRIBUTING LABEL	Greatest Hits Vol. 1	432
18	JOHNNY CASH	IMPACT & NUMBER DISTRIBUTING LABEL	18 Greatest Hits	311
19	JOHN DENVER	IMPACT & NUMBER DISTRIBUTING LABEL	The Best Of John Denver	221
20	TRAVIS TRITT	IMPACT & NUMBER DISTRIBUTING LABEL	Greatest Hits - From The Beginning	299
21	TOBY KEITH	IMPACT & NUMBER DISTRIBUTING LABEL	How Do You Like Me Now?	143
22	KEITH URBAN	IMPACT & NUMBER DISTRIBUTING LABEL	Keith Urban	92
23	ALISON KRAUSS	IMPACT & NUMBER DISTRIBUTING LABEL	Now That's How You Roll: A Collection	278
24	LEE GREENWOOD	IMPACT & NUMBER DISTRIBUTING LABEL	American Patriot	16
25	TIM MCGRAW	IMPACT & NUMBER DISTRIBUTING LABEL	Everywhere	210

Latin Notas..

MTV EN ESPAÑOL: MTV was announced that it will air the first MTV Video Music Awards Latin America (MTVMALA) live on its MTV2 U.S. feed. In a groundbreaking move, one week after the awards show—on Friday, Nov. 1—the show will air again, this time on MTV U.S. during prime time (*Billboard Bulletin*, Sept. 25). This marks the first time that a special of this nature will run on MTV in another language (Spanish) with English subtitles. Although MTV has ventured into Spanish territory before—notably with the *Shakira Unplugged* special—that show featured mostly music. While the MTVMALAs will feature music in Spanish and English (confirmed acts include *Santitas* with *Michelle Branch*, *Mand*, and *System of a Down*), all the hosting and most of the talking will be in Spanish.

But was it this bilingualism that turned viewers off the Latin Grammys last week with ratings down to almost half that was attained during the first broadcast in 2009?

"The simple answer is, we're not sure [if the Spanish will be a turn-off]," MTV/MTV2 president Van Toffler says. "We do know that because we appeal to a younger demographic, they're much more adventuresome on how they watch television, how they watch film. We're hoping that sense of adventure will transcend to [this show]."



ZEL

Unlike CBS, a network with a broad appeal, MTV generally targets a younger, niche audience specifically looking for hear pop and rock. But MTV Networks Latin America president Antoinette Zel says that regardless of how it does in the U.S., the awards show is focused on MTV Latin America's audience. "We want to be pure about the mission of the show is," Zel says. "We have an audience of 13 million homes that are going to connect with this show and make it a very credible property in the long term."



by Leila Cobo

Latin Notas would love for MTV to get into the habit of airing shows in the Spanish language. Although the U.S. MTVs, which is 100% Spanish-language, it is digitally distributed and not as widely available as MTV. For many, in fact, the lack of development of new Latin talent can be directly attributable to the lack of a youth-driven music channel. If the awards show is a success on MTV and MTV2, Toffler says, "it might lead to additional programming in Spanish and potentially in other languages. And us catering further to this Hispanic audience."

Outside the U.S., the MTVMALAs—which take place Oct. 24 in Miami Beach—will air live on MTV Latin America's various feeds and later on MTVs around the world.

AWARDS SPIKE SALES: Despite the low ratings earned by the Latin Grammy Awards telecast, Sept. 18 on CBS, sales for performers were still winners. Notable gainers included Alejandro Sanz, whose MTV *Unplugged* jumped from No. 62 on the *Billboard* Top Latin Albums chart to No. 14; Celia Cruz, whose *La Negra Tiene Turbanzo* jumped from No. 54 to No. 17; and Carlos Vives, whose *Djاجة Entrar* moved from No. 41 to No. 22. (See *Over the Counter*, page 77.)

TOURS, TOURS, TOURS: Latin music's top artists have embarked—or are on the verge of embarking—on simultaneous cross-country fall tours. Mexican rock band Maná kicks off its *Revolución de Amor* world tour Sept. 29 in Denver and will play 12 U.S. cities through October. Rubén Blades begins his 12-city, mid-size venue tour in support of his new release, *Mundos*, Oct. 12 in Miami. Shakira's Tour of the Monjique kicks off Nov. 8 in San Diego and includes 30 U.S. cities throughout. European Shakira will play handful of European dates in December and will then return to the U.S. before heading for Mexico and South America.

NEW MATH: Contrary to the Hot Latin Tracks chart that appeared in the Sept. 21 issue of *Billboard*, Jennifer Peña's *Univision* release "El Dolor de Tu Presencia" actually held a fifth week at No. 1. A revision by Nielsen Broadcast Data Systems removed one play from Enrique Iglesias' *Univision* Latino release "I'm Not a Player" that made a difference at the top of the chart. The revision was made after the chart's production deadline had passed. Iglesias did move to the top of the chart in the following week.

BY HOWELL LLEWELLYN MADRID—Though the Spanish music industry has been knocked sideways by growing piracy at one end and by CD-driven TV phenomenon *Operación Triunfo* at the other, during the past year, one thing has remained constant. Unassuming Latin rock band Café Quijano entered Spain's sales charts at No. 5 in May 2001 with its third Warner Spain album, *La Taberna del Buda* (The Buddha's Tavern), and no fewer than 67 weeks later, the album is still there—at No. 4, having sold nearly 500,000 units.

To celebrate this quiet success, on Sept. 2 Warner Spain released a four-album boxed set, *100% Quijano*, which includes Café Quijano's three studio albums—1997's *Café Quijano*, 1999's *La Extraordinaria Paradoja Del Sorrido Quijano*, and *La Taberna del Buda*—plus a DVD featuring live versions of 20 of its best songs and all its videoclips.

LONG LIVE 'BUDA'

"We hope to have two references in the top 10 at the same time, because we think *La Taberna* will stay high in the charts for a while," Warner Spain A&R local product manager Tserna

Café Quijano Aims For '100%' Success



CAFÉ QUIJANO

América Latina...

In Mexico: In celebration of her 40-year career, Spanish diva Rocío Dúrcal returned Sept. 19 to the Auditorio Nacional in Mexico City for a concert recorded for release as a live album at the end of the year. The album is the second of two live discs Dúrcal recorded in the same venue. The first was titled *El Concierto* (The Concert) and released in 1992 on BMG. The first song that will be repeated on *El Concierto II*—due for release in November on BMG—is a new version of "Amor Eterno" (Eternal Love). Other tracks include "Vestida de Blanco" (Dressed in White) and "Te Sigo Amando" (I Still Love You). A *ranchera* set includes "Si Nos Dejan" (If They Let Us) and "A Media Luz" (At Half Light). Dúrcal also sang tracks recorded during her early career and a duet—"Acompañame" (Come With Me)—with special guest Enrique Guzmán, with whom she sang the track in 1962 for the movie of the same name.

TERESA AGUILERA

In Argentina: Rock band Rata Blanca hit the road to promote its new album, *El Camino del Puro* (The Road of Fire), released in Argentina through Tokca Discs. In October, it will tour Colombia and the U.S., returning to Buenos Aires for a Nov. 2 concert at the 7,000-capacity Luna Park arena. The band's album is set for a U.S. release Sept. 28 through Delanuca, and a special vinyl edition will hit stores in Italy through the Underground Symphony label. ... Pop Uruguayan legend Ruben Rada has inked a deal with EMI Argentina and will celebrate with the immediate release of "Alegre Caballero" (Happy Gentleman), the first single from a new album due in October. Rada's last album, the platinum-certified *Quién Va a Cantar* (Who's Going to Sing), was released in 2000 on Universal. ... BMG artist Gustavo Cerati will deliver his long-awaited new solo album in November, co-produced with Toy Hernandez (Control Machete) in Buenos Aires. Featured musicians include Leandro Fresco, DJ Zucker, and celebrated folkloric percussionist Domingo Cura. MARCELO FERNANDEZ, BIFAR

In Colombia: A new type of Colombian music is coming from Chocó, a state located on the Pacific coast of Colombia. That music is by Nina, a 21-year-old singer who is winning airplay, thanks to an original mix of *chirrión* (traditional music of that region, replete with African percussion and winds) with pop and rap. Nina is the daughter of Nino Calcedo, leader of veteran *chirrión* bands whose production skills have been instrumental in making his daughter's music sound contemporary without betraying her roots. Although all cuts on Nina's eponymous debut (on Virgin Colombia) are in Spanish, she spent two years in England, leading many to speculate about future English-language recordings. GUSTAVO GOMEZ

Rosique says. "The durability of *La Taberna* is the success of good songs and constant work. The album has produced five singles, and the band has played on TV more than 60 times."

Café Quijano—consisting of teatotal brothers Manolo, Oscar, and Raul Quijano—recorded *La Taberna del Buda* at Westlake Audio Studio in Los Angeles in early 2001 and began pre-promotion 18 months ago. Since then, the group has played more than 200 concerts to promote the album, including a current 105-gig tour of Spain—the biggest the country has seen this year—that ends Oct. 31.

"Only four or five Spanish albums have stayed so high in the charts for so long," elder brother and singer Manolo says. "We are very proud to have shown that by putting our hands to the task we can keep the public's support. We do as much TV and radio promotion as we can, despite the long tour we are on."

CAFÉ SERVES SEVERAL MARKETS

Café Quijano is also known outside Spain, with its albums released in several European territories, the U.S., and Australia. In 10 years past, the band has been nominated for a Latin Grammy Award (best new artist) and a general-market Grammy Award (best Latin alternative rock album).

The band's debut album, *Café Quijano*, was released in Spain and Mexico with an advance of 75,000 and 45,000 units, respectively. *La Extraordinaria Paradoja Del Sorrido Quijano* was moved in more territories, selling a total of 500,000 units. Warner Spain says *La Taberna del Buda* has shifted 1 million units, which means a half-million between Latin America, the U.S., and Europe.

The band is a regular on Cadena SER's Latino network Cadena DIAL, the second-most popular in Spain, with a daily audience of 1.5 million. DIAL director Francisco Herrera says, "The lyrics are easy to understand, and the songs are catchy."

Manola Quijano says, "On *La Taberna*, we wanted to get a Latino sound mixed with the force of rock and to make things more simple from the maximum level of virtuosity and difficulty. In each song, there are at least two or three different atmospheres. The composition is simple but in no way obvious, and they surprise at every turn."

Quijano explains that the album is a tribute to the brothers' father, a music teacher who used to play his guitar in a local bar in their home city of Medellín. "We used to play along with him—it was our first contact with the public," Quijano recalls. "As our father is short and tubby, as well as bald, he looks a bit like a Buddha."

The album features guest appearances from several L.A. session musicians, including the Cuban-born pianist Landau, pianist David Foster, saxophonist Don Marquis, and drummer Vinnie Colaiuta. The band plans to return to Westlake Audio studio next May to record its fourth album.

Spain's SGAE Negotiates With Heirs To Win De Moraes Deal

BY LELA COBO

MIAMI—Spain's Society of Authors and Publishers (SGAE) has negotiated a three-year deal to collect the public performance rights and part of the mechanical rights of the entire catalog of Brazilian composer/poet/writer Vinicius de Moraes. The agreement covers all territories except for Brazil, where de Moraes' works will continue to be administered by his five children through their company, VM (which stands for

Vinicius Moraes).

De Moraes, widely considered the premier lyricist of the *Bossa nova* movement, produced a body of work paralleled perhaps only by that of Caetano Veloso and Tom Jobim, his longtime writing partner. With Jobim, he authored such classics as "Insensatez" (Insensitive), "Água de Beber" (Water to Drink), and "Carota de Ipanema" (The Girl From Ipanema)—which is, after the Beatles' "Yesterday," the most

performed song in the world, according to SGAE.

Jobim and de Moraes also wrote the songs for his play *Orfeu da Conceição* (Black Orpheus), which was made into two film versions featuring his music.

De Moraes' music catalog is owned in its majority by BMG Publishing in Spain, which in turn is affiliated with SGAE. But public-performance rights and other music rights had been handled since 1964 by SACEM/SDRM in France.

That agreement remained in place even after de Moraes' death in 1980 at age 67.

SGAE's new deal comes after lengthy negotiations with de Moraes' children. According to SGAE's Brazil representative, Vanisa Santiago, the move had more to do with personal than business reasons. "They simply wanted to make sure they wouldn't get a smaller share than they were getting [before]," Santiago says. "But beyond getting more or less, the cultural aspect is what motivated them. And the fact that we had offices in Brazil.

Jazz Notes

by Steven Graybow

UNITED: On Sept. 9, 2001, Wynton Marsalis and the Lincoln Center Jazz Orchestra arrived in Los Angeles. The following day, they rehearsed until well past midnight. Sept. 11 was to have been a day of press conferences and rehearsals, but needless to say the horrific events that transpired that day changed everyone's plans.



Ironically, the band had traveled to the West Coast to perform and record a new Marsalis epic, a 12-part suite titled *All Rise* containing the recent themes of unity and the recognition of a kindred human spirit. "These ideas are everything that jazz is," Marsalis says. The work can be heard on the double-disc *All Rise* (Sony Classical, Oct. 1), which features Marsalis, the Lincoln Center Jazz Orchestra, the Paul Smith Singers/Norridge Singers of California State University, the Morgan University Choir, and the Los Angeles Philharmonic Orchestra, conducted by Esa-Pekka Salonen.

Like the blues chorus, which is traditionally presented in a 12-bar structure, *All Rise* comprises 12 distinct movements. Marsalis says that "everything is put into the context of the blues, because the blues has elements of folk music from everywhere in the world."

The work's 12 parts encompass jazz, classical music, a New Orleans funeral march, Brazilian rhythms, Eastern tonalities, and "just about every form of music known to man, everything that has come before and that leads up to the music that represents the world we live in today."

Preparation for *All Rise* began more than a decade ago, when Kurt Masur, musical director of the New York Philharmonic, suggested to Marsalis that he compose a symphonic piece. "At the time, I had not even composed for a big band, let alone an orchestra," Marsalis recalls. "I honestly thought he was joking. But it put the idea into my head, and soon after I began learning how to orchestrate." *All Rise* features more than 150 musicians and vocalists, all of whose parts were composed and arranged by Marsalis.

Despite the events of Sept. 11,

2001, Marsalis and the Lincoln Center Jazz Orchestra performed *All Rise* in full, as planned, at the Hollywood Bowl (Sept. 13, 2001) and recorded the concert on Sept. 14-15 with the events of the week still fresh in their minds. A portion of the proceeds of the Sept. 13 concert were donated to the relief efforts of the Red Cross.

"There was a feeling that we were on a mission to bring people together, to give them solace," recalls Mary Fiance-Fuss, director of public relations for Jazz at Lincoln Center. "It was ironic that the tour was called United in Swing, because that echoed the sentiment spreading throughout the country, that everyone had to pull together. Every date we did sold out. The music was harrowing moments, and then uplifting sections of pure joy. It feels like it was made specifically for these times, in a situation where music can genuinely provide healing for people."

Whether tragedy and fear added a sense of urgency to the recording of *All Rise* is conjecture. What is certain is that it is an affecting work in which a person of any background is certain to find a part of the message. Most importantly, it is unavoidable that they will see how their cultural identity is part of a larger puzzle and how it can comfortably join hands with other seemingly disparate pieces of the greater whole of humanity. When the final moments of "Movement XII, I Rise (Don't You Run From Me)" conclude with an uplifting choir and a jaunty slice of New Orleans swing, one can't help but feel elated and perhaps a bit more connected to those around them.

This is the 10th year of touring for Marsalis and the Lincoln Center Jazz Orchestra, as the United in Swing tour continues with dates in 50 U.S. cities, Europe, and a two-week residency in Japan. They can also be seen on *Jazz With a Lincoln* series, a 13-part series airing on the BET on Jazz cable channel, featuring live performances and discussions with Marsalis and members of the orchestra, beginning Sept. 26.

AND: Vocalist Tierney Sutton's third *Uncle* touring, *Something Cool* (Sept. 24) features unexpected selections from the great American songbook, including a take on Willie Nelson's "Crazy" and a scating romp through E. H. Burg and Harold Arlen's "Hanging Loose." The Witch's "Dead" from *The Wizard of Oz*. Sutton heads the University of Southern California's jazz vocal department.



Grammy Get-together. Following the Latin Grammy Awards held Sept. 18 in Los Angeles, EMI Latin hosted a nominees/winners party at the House of Blues featuring performances by Cabas, Ilegales, and Alex Syntek. Pictured during the party, from left, are EMI Latin U.S. president/CEO Jorge A. Pino, EMI Recorded Music Latin president/CEO Rafael Gil, Carlos Vives, Thalia, and EMI Recorded Music chairman Alain Levy.



Life Giving. The Latin Music Industry for the City of Hope will honor Tomas Muñoz, Sony Music International senior consultant of creative services, during the Spirit of Life Award dinner, which takes place Oct. 23 in Miami Beach. The gala event will raise funds for the City of Hope Cancer Center. Pictured during a pre-gala event in Miami Beach, from left, are multiple Grammy Award-winning producer Rudy Pérez, chair of the 2002 music industry campaign; his wife, Betsy Pérez; and Muñoz.



SANTIAGO

"[His children] are creative people, and they know their father's catalog very well," Santiago continues. "They wanted to do something to ensure that the catalog wouldn't be anonymous for future generations. That's what motivated them the most in transferring administration rights."

De Moraes' children will have a major input in what is done with the catalog, Santiago says. Plans include the release of a CD boxed set that would include a video made by the artist's daughter Susana de Moraes, a filmmaker.

The set would be released next year to coincide with what would have been de Moraes' 90th birthday. Beyond the collection itself, Santiago says that SGAE plans to fully review and document de Moraes' entire catalog to facilitate its use worldwide.

Studio Monitor

by Christopher Walsh

COMPOSER/DIRECTOR: On Sept. 24, Euphonic, manufacturer of large-format consoles and digital recording equipment for the music recording, post-production, broadcast, and live sound industries, announced that Grammy Award- and Academy Award-winning composer Hans Zimmer has joined the Palo Alto, Calif.-based company's board of directors.



ZIMMER

Among Zimmer's film scores are *The Lion King*, *Crimson Tide*, *Black Hawk Down*, *Gladiator*, *Rain Man*, *Driving Miss Daisy*, *Radio Flyer*, and *Thelma & Louise*. Along with his position as head of music for DreamWorks SKG, he is co-owner, with Jay Rifkin, of the Santa Monica, Calif.-based Media Ventures film scoring facility, a 40,000-square-foot complex that is home to more than a dozen resident composers.

In addition to his impressive discography, Zimmer has long been a pioneer in the use of modern technology in the recording of music for film and TV, integrating synthesizers, samplers, and computers with traditional orchestral instrumentation. Zimmer, an early adopter of Euphonic equipment, owns three of the manufacturer's consoles: two CS3000 digitally controlled analog consoles and a System 5 digital console.

"He's got an eye for the future," says Paul de Benedictis, Euphonic's director of marketing communications, "and obviously ended up in the right place. It's very exciting for us—he's a very well-respected person in this industry. We've always been connected with him, but this will be much bigger. For over 10 years, Hans Zimmer has owned a Euphonic mixing console, starting with the CS Series."

More recently, Zimmer acquired a System 5 console for his private composing room, de Benedictis adds. "That might seem extravagant in some sense, but he has a

huge amount of electronic instruments and so forth that he needs to control."

"I so rely on technology, as I think the whole industry does, that it seems to be a wise thing to get involved a bit," Zimmer says from Euphonic's headquarters. "We might not always know what we are doing, but we certainly know *how* we would like to do it. Right now, we're running three [Euphonic] systems, and they've always been running really well. When we bought the first one, it was just an obvious choice, because it was the way we were thinking all along. We're working on the ergonomics, the layout. It's getting interesting, because the staff sounds from really good. Now we just have to find the right interface."

Zimmer joins board members Dieter Meier, chairman; Martin Klobner, VP of technology; James Dobbie, former Euphonic CEO and long associated with the company; and Walter Bosch, who has a distinguished résumé in the publishing, marketing, and advertising industries.

On the eve of the 133th Audio Engineering Society (AES) Convention, manufacturers are hoping for a successful show after the sluggish national economy and last year's terrorist attacks resulted in a far smaller and quieter AES Convention in New York. But along with the addition of Zimmer to the board of directors, de Benedictis says that Euphonic is enjoying strong sales of System 5 to music recording, post-production and broadcast facilities. "Recently, things have opened up, and the larger entertainment companies are expanding," he states. "There's a dramatic upswing in sales of these consoles—sometimes two at a time—to very large companies. There's definitely some momentum here. It's an exciting time."

"It's always about us, 'What does the future bring?'" Zimmer says. "The System 5 works great for us, but you know, as soon as you're used to it, you're looking for the next great leap forward. That's what we're all trying to work together on."

Euphonic will exhibit at the AES Convention, to be held Oct. 5-8 at the Los Angeles Convention Center. Products on display will include the new Max Air broadcast console; Version 4.0 software for the R-1 mixer; a new hard-disk digital export/import capability, among other features; and Version 2.6 software for System 5.

The Clubhouse Emerges As Homey Upstate Haven

BY CHRISTOPHER WALSH

RHINEBECK, N.Y.—Almost entirely through word-of-mouth, a growing number of audio professionals have discovered the Clubhouse, a homey, comfortable recording facility in this historic Hudson River Valley town. One year after its inaugural sessions, the Clubhouse is emerging as a valuable resource for producers, engineers, and artists across a wide range of budgets, projects, and musical genres.

Among the clients who have worked here in its first year are top producers John Boylan, John Platania, David Torn, Adam Steinberg, John Holbrook, James Farber, and Dean Sharpe. The fertile, natural vibe of the region has made it a haven for artists and musicians—Woodstock is a short drive from here—but Clubhouse CEO/engineer Paul Antonelli sees the comprehensive range of services and amenities, including five recently completed residential suites, as the facility's primary draw.

"John Boylan is a really special guy," Antonelli says of the producer of Linda Ronstadt, Boston, and the Charlie Daniels Band, to name but a few. "The records that he works on all seem to be very successful. He did a bunch of demos and got a chance to try the room out. That's what's happening: People try the



Clubhouse Headquarters. The control room at the Clubhouse features a Neve 8058 Mk II console.

room, and it generates more work."

Platania, a guitarist known for his long association with Van Morrison, is producing up-and-coming artist Nik Rael here. At a recent session, the Clubhouse control room was filled with the rooky, soulful Rael and his band, recorded in the spacious, adjacent tracking room. Reminiscent of both Morrison and Otis Redding, the recording demonstrates the exceptional sonic characteristics of both the studio and Neve 8058 Mk II/Slider AS27-equipped control room. Also featured at the Clubhouse: a 1922 Steinway B grand piano, real echo chambers, and a generous collection of microphones, guitars, keyboards, and amplifiers.

Of course, the Clubhouse features

a Pro Tools MIXplus system with three Digidesign 888 I/O units for workstation recording/editing/mixing and a Genesic 5.1 monitoring array for multichannel mixing. "Pro Tools is the dominant format at this point," Antonelli says, "but we still do a lot of analog work."

Antonelli has also solidified full-time maintenance for the Clubhouse, along with a dedicated staff including studio manager Daniel Goodwin and engineers Sean Price and Chris Powers. A veteran engineer and studio owner (the original Clubhouse was in Germantown, N.Y.), Antonelli has made a considerable investment in the new facility by during an uncertain time for the music industry and the national economy. But the end result, a world-class residential recording facility in a beautiful, tranquil region 90 minutes north of Manhattan, is positioned to accommodate myriad projects, from major to indie label to unsigned.

"We're diversifying as much as we can," Antonelli says. "I'm flattered that we're being considered for [a major-label artist's upcoming project], but our bread and butter has been independent bands. We're just focusing on what clients want: to get their projects done and their product delivered."

October 5, 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 28, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE	DELIMIA Delimonia Katy Rosemond Katy Rosemond (Sony)	DELIMIA Delimonia Katy Rosemond Katy Rosemond (Sony)	BEAUTIFUL MILES Beautiful Miles M. O. Clark, Diamond Rio (Arista)	BY THE WAY Katie Couric Katie Couric (Warner Bros.)	DELIMIA Delimonia Katy Rosemond Katy Rosemond (Sony)
RECORDING STUDIO(S)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	GATTE DAY (New York) Michael O'Clair	CELIAI (New York) Joe Scott	NIGHT TRACK (New York) Brian Garten
CONSOLE(S)/DANCE	Neve Vx2	Neve Vx2	Neve Vx2 Z2	Neve 8058, Neve 8020	Neve Vx2
RECORDERS	Pro Tools	Pro Tools	ProTools MEX 2	ATX 124, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	ProTools MEX 2	EASD 900 Pro Tools	Pro Tools
MIX DOWN STUDIO(S)	NY FACTORY (New York) Rich Towell	NY FACTORY (New York) Rich Towell	CLUTE'S PLACE (New York) Michael O'Clair	WALLACE RECORDED (Los Angeles) Joe Scott	NY FACTORY (New York) Rich Towell
CONSOLE(S)/DANCE	Neve Vx2 Pro Tools	Neve Vx2 Pro Tools	Neve and Woodch	Neve 8058, Pro Tools	Neve Vx2 Pro Tools
RECORDERS	Duiker A82	Duiker A82	Neve and Woodch	ATX 124 Pro Tools	Duiker A82
MIX DOWN MEDIUM	Quantegy 482	Quantegy 482	Neve and Woodch	EASD 900	Quantegy 482
MATERIALS	NY FACTORY (New York) Rich Towell	NY FACTORY (New York) Rich Towell	MATERIALS (New York) Benny Quire	SONY (New York) Wally Muller	NY FACTORY (New York) Rich Towell
MANUFACTURER	UNI	UNI	BMG	WEA	UNI

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Aberbach Recalls Presley Dealings With Fondness

BY JIM BRESSMAN

NEW YORK—The resurgent interest in all things Elvis Presley coinciding with the 25th anniversary of his death held special significance for Julian J. Aberbach, who founded the estimable Hill and Range music publishing company, subsequently called the Aberbach Group of Music Publishing Companies.

Now age 93, the publishing legend vividly recalls how in 1956 he contracted with Sun Records owner Sam Phillips, who also owned the label's Knox and Hill music publishing companies, to transfer all of the songs that Presley recorded for Sun to the Aberbach Group.

The same year, Aberbach engineered the transfer of Sun's contract to RCA Records for \$40,000, as well as the contract making Colonel Tom Parker Presley's manager, giving him 25% of all Presley's income for the duration of his contract between Presley and RCA.

But Aberbach also organized two music publishing companies, Elvis Presley Music and Gladys Music (named after Presley's mother), with Presley owning half of both companies. Aberbach also served in the U.S. army during World War II and launched Hill and Range with his brother in 1943 with an emphasis on country music.

CREATING THE KING

"The Aberbachs then enlisted their cousin Freddy Blenheim, then a Chapell & Co. song plugger (and his future chairman prior to its acquisition by Warner Communications). "Within two years [of Presley's signing to RCA], Elvis had a standing order of 1 million

records per release," says Aberbach, who lauds Parker's and RCA's promotional efforts. "But it was the songs that made Elvis the King, and we now had to organize a steady flow of songs. With Freddy's help, we got approximately 15 of the most talented songwriters there to write for him—and Freddy presented the songs to Elvis, who made the ultimate choice."

The rest, of course, is history—which might not have transpired had Aberbach not convinced RCA country music recording manager Steve Sholes to come up with the \$40,000 needed to sign Presley.

Aberbach already had a relationship



with Sholes, having signed future Country Music Hall of Famer Hank Snow on an exclusive songwriter's contract out of the Aberbach Group's Los Angeles office, then getting Sholes to record him in the U.S.—as Canadian Snow was already an RCA artist at home. Snow then cut "I'm Movin' On," which brought him overnight country music stardom domestically in 1950.

In 1955, Snow told Aberbach of a young singer whom he had recently picked up for his road show. "He was a cowboy man who worked without a young outfit, with black pants and a white shirt, and once onstage, the girls

would not let him off," Aberbach recounts. "I asked for his name, and Hank told me it was Elvis Presley."

Aberbach flew to Shreveport, La., where Presley was starring on the landmark *Louisiana Hayride*. "But I found out there was no way I could do any business with him because he had the contract with Sun—and Knox and Hill furnished all the songs for his sessions. But Bob Neal—a Memphis disc jockey who managed Elvis' personal appearances—explained to me that Elvis, although popular, was strictly a regional artist who needed better bookings. I knew that Colonel Tom Parker was no longer managing Eddie Arnold, and Bob had no objection to me explaining the situation to Parker."

TAKING PARKER TO PRESLEY

Aberbach persuaded Parker to meet the Presleys. "Simultaneously I started talking to Steve Sholes, who would be my most important contact if a deal could be arranged," Aberbach continues. "Steve knew everything about Elvis and that his Sun contract was on the market for \$40,000—at the time a large sum. It was an open book [at Atlantic Records founder] Art Ertegun was very much interested but did not have the money, and that [Columbia A&R head] Mitch Miller was also interested but felt that \$40,000 was way too much for a local artist."

Aberbach's only hope for his own deal was for Sholes to get the money from RCA to make the deal with Sun. "Being married with a family, he wasn't inclined to take any big chances," Aberbach notes of Sholes. "He knew very well that if he would ask for \$40,000 and not be successful with Elvis, it could cost him his job. On the other hand, he knew full well that if he should be successful with Elvis, he could realize his dream of being recording manager in charge of all the RCA recording divisions."

It took Aberbach one year to get Sholes to make the move. Looking back now, Aberbach—who still retains his 25% share of the Presley publishing companies (his brother's share remains with his widow, while Lisa Marie Presley owns her father's 50%)—notes that when Presley died, his estate was a mess.

"Colonel Parker wanted to sell us Elvis' share in the two music publishing companies for \$1,500,000," Aberbach says. "At that point I talked to Priscilla, who had the great idea not to sell Graceland but to make a museum out of it, and I told her never to sell the music publishing companies, as they would constitute an annuity for the family for a very long time."

Presley's widow wisely followed Aberbach's advice.

Words & Music

by Jim Bressman

A SURVIVOR'S SONGS: Graham Nash's new Artemis Records album, *Songs for Survivors*, is aptly titled, as the Rock & Roll Hall of Famer (as a member of Crosby, Stills & Nash) has been writing songs since his days with the paramount 1960s British pop band, The Hollies.

"It mirrors the title of my first solo album [from 1971], *Songs for Beginners*," Nash says. "But at the same time, I'm glad to be a survivor." Here he points to album track "Lost Another One," which recounts the death of a friend; the album is dedicated to the memory of his friends **Cass Elliott, Michael Hedges, Allan McCougl, and George Harrison.**



"A lot of people haven't survived this madness," the Nashnotes (BMI) writer continues. He makes clear, though, that he refers not only to surviving the music business but also to surviving modern life.

"It behooves us to cherish our friends and family because life is very fleeting and fragile," notes Nash, whose post-Hollies work has been both deeply personal and politically forward. His new album's "Where Love Lies Tonight" and "Come With Me," he notes, "fit right in" with his classic Crosby, Stills & Nash low song "Our House," while lead track "Dirty Little Secret," which concerns the horrifying, historically overlooked 1921 Tulsa, Okla., race riot, reflects his sociopolitical consciousness.

But his songwriting hasn't changed much, he says, since his career-altering exit from the Hollies in 1968 and ensuing move to California—and Crosby, Stills & Nash.

"I've always wanted the direct, simple, accessible song," Nash says, "but I have to push myself with every song that I write. If I can satisfy myself, there's a good chance I can satisfy you."

He realizes, of course, that his pop-chart-topping prime is long past. "I'm

older, and it's always a youth-oriented business," he says, adding: "but that doesn't mean that good songs aren't still being written."

NEXT AT NEXT DECADE: Next Decade Entertainment has signed singer/songwriter **Paul Rudeman**—whose songs "Wish" and "Sunshine" have scored on college radio playlists—to a worldwide administration agreement. The company has also entered into a worldwide publishing agreement with Jean Doumanian Productions to administer the music controlled by the company in its films, including such **Woody Allen** productions as *Everyone Says I Love You*, *Marmalade*, *Next Decade* president Sean Connors reports that **Harry Belafonte** has renewed the company's exclusive worldwide administration agreement for his Clara, Shari, and Julie Music publishing companies. The Harburg Foundation and **Glocca Morra Music** have also extended their worldwide administration agreement with Next Decade for the works of legendary lyricist **E.Y. "Yip" Harburg**, which include "April in Paris," "It's Only a Paper Moon," and "Brother Can You Suffer a Dime."

BUO E. LUVS OZZY: It had to happen. Someone was bound to do an **Ozzy Osbourne** tribute album. But who could guess it would be the fabulous **Bud E. Luv**, San Francisco-based lounge lizard extraordinaire?

Luv's *Diary of a Loungeam*, which Oglio Records releases Oct. 8, features the snaky one's wonderful renditions of such Osbourne/Black Sabbath classics as "Iron Man," "Paranoid," and "Mr. Crowley." *Of Bizzard of Ozz's* "Crazy Train," Luv notes, "If any song ever lent itself to a cha-cha arrangement, it's this one. I love you now, dance!"

All this will no doubt baffle fans of Luv, author of *You Oughta Be Me: How to Be a Lounge Singer and Live Like One* (St. Martin's Press), who's best-known for crooning songs associated with such Vegas crooners as **Frank Sinatra, Tom Jones, and Sammy Davis Jr.** (Luv actually won a promo piece for Repprise's reissue of Davis' *The Wham of Sam*.)

"To be honest, I wasn't familiar with Ozzy's work—as I now know I should have been," an embarrassed Luv admits. "I have no idea how he got by me all these years, but I guess he's such a huge talent. He really should have a TV show one of these days—I just know he'd find an audience, maybe on cable."



SESAC Circles New York. SESAC recently showcased Nashville songwriters Robin Presley, Beckett Brown, Reggie Haman, and Phillip Coleman at a New York Songwriters Circle event at legendary Greenwich Village club the Bitter End. Pictured standing, from left, are SESAC's Trevor Gale, Bronn Hamer, SESAC's Linda Lorence, Coleman, and the Songwriters Circle's Tina Schaffer. Pictured seated, from left, are Dean and the Songwriters Circle's Julie Henry.

AUSTRALIA

T H E G I L L B O A R D S P O T L I G H T



The Vines



Kylie Minogue



Silverchair

Australian Acts Score Abroad

Despite Slipping Domestic Sales, Diverse Oz Music Scene Takes Heart From Global Success Of Kylie, Silverchair and Vines

BY CHRISTIE ELIEZER

SYDNEY—The Australian music business had reason to cheer last year as its sales rose in a worldwide market largely drenched in red ink. This year, the sales slide has caught up with the land Down Under, and bad news abounds. But a handful of key Aussie acts have reaffirmed the market's role as a source for international hits.

After an 8½ rise in unit sales in 2001, the Australian market fell between 5% and 9% in the first half of 2002. As a result, labels have been more discerning about marketing spending. Even when they have attempted expensive TV campaigns for some major releases, these have failed to ignite sales. More independent retailers have fallen by the wayside, and heavy discounting by mass chains has tightened the margins for music-specialist outlets.

The low Australian dollar (worth about 55 cents to the U.S. dollar) has precluded many concert and promotional tours by international acts, which might have boosted record sales. And ARIA (Australian Record Industry Association), which estimates that piracy rose to 5% of the market, bemoans the fact that courts are still lenient on pirates.

AT HOME AND ABROAD

So much for the bad news. The good news: The success abroad of Kylie Minogue, Silverchair, Darren Hayes, Holly Valance and The Vines means international music executives still see the Great Southern Land as a source of inventive English-language repertoire.

At home, the level of new quality talent has continued to build up, supported by a network of college and dance radio stations. Promoters find that the reduction of international tours has been a boon for Australian acts.

"It's partly that audiences are going to see their home-grown acts live and are realizing how good they are," suggests Michael Chugg, MD of concert promotion company Michael Chugg Entertainment. "Since the Sydney Olympics [in September 2001], a nationalist fever swept this country and destroyed any 'cultural cringe' [against homegrown acts] that might have been there. Australian acts are hot in their own back garden."

The rise of a third commercial metropolitan radio network, DMG, has provided audiences with easier access to a

greater range of acts. Cable TV, in particular, Channel [V], has kicked in as a significant marketing force. DVD has proven to be a huge growth market, while the Internet has been an invaluable resource for some companies.

A DIVERSIFIED PORTFOLIO

What remains impressive is the diversity of talent here. Australian acts that made their debut in the ARIA top-40 charts this year include rock bands (George, the Vines, Waikiki, Sneak, the Butterfly Effect), singer-songwriters (David Franj, Charlton Hill, Dan Greenwood), pop acts (Shakaya, Holly Valance, Hayley Aitken, Delta Goodrem, Scott Cain), hip-hop posers (1200 Techniques, Machine Gun Fellatio), dance acts (Disco Montego, BJ Carrana) and country singers (Brooke McClymont).

"Quite clearly, we're not just a rock market anymore," says Peter Bond, president of Universal Music Australia. "We're capable of having hits from R&B, dance and country-music artists."

Dennis Handlin, chairman/CEO of Sony Music Entertainment Australia, says it's all about marketing music to new consumers. "We have incredible opportunities and the biggest audience ever to sell our music to, which we should be positive about and aggressively market to," he says.

Shaun James, chairman of Warner Music Australia, agrees. "We want to promote ourselves as an industry, which is exciting," he says.

John O'Donnell, who took over mid-year as MD of EMI Music Australia, says the size of this market (Australia's population is 19.5 million) precludes it from tapping the full

potential in dance and pop. "We haven't produced a great act out of this country," O'Donnell says. He adds that Australia's geographical distance leaves it relatively untouched by financial and political issues abroad. "We have a fertile creative environment," he explains, "and although the live scene is not as huge as in the halcyon days of the '80s, it is still a breeding ground for strong bands."

Despite its international successes, Australia's failure to break even more acts remains a dilemma. Executives agree the already expensive proposition is made harder as the U.S. appears to have become more insular in its tastes since Sept. 11.

Ed St. John, MD of BMG Australia, points out how the industry is finding ways to break the global market. One strategy is to employ overseas executives in marketing and A&R divisions, and another is for labels to develop Australian acts in conjunction with overseas affiliates, from the demo stage, sharing manufacturing and promotional costs.

"Rather than turn up in America with a finished record and hope they like it, it's better to ensure they will like it by getting them involved in the first place," St. John says.

LOOKING AHEAD

The major labels believe that fourth-quarter Christmas sales will allow them to at least break even. Given the state of the global market, that is an achievement for an industry that is worth \$370 million (Australian \$700 million) wholesale.

Unlike the markets in the northern hemisphere, the Australian industry has a second sport of retail activity after Christmas. This is during the market's heaviest touring season, which lasts until late February.

Universal Music Australia, which signed six new acts this year, took the market-share lead with 29%. After triple-platinum success with Enrique Iglesias and Eminem and double-platinum with Nelly, the company is gearing up for a big second half with new releases from Bon Jovi, U2, Shania Twain and Mariah Carey.

Says Bond, "It's not good enough to be satisfied with reaching 300,000 units on a release. You see it as just a starting point."

Sony Music Entertainment Australia found success with

Continued on page 58

Australia's Key Record Companies

Here's a select guide to the leading Australian labels.

BMG AUSTRALIA

Top Executive: Ed St. John, MD

Artists Include: John Farnham, Bachelor Girl, Nikki Webster, You Am I, Augie March, Wendy Matthews, Hamish, Lavaland, Irwin Thomas.

Priorities: "I think we'll achieve a 10% market share by the end of the year, as we have 20 huge album releases for the second half of the year," says St. John. "We're going to devote a lot of human and financial resources to breaking our domestic acts overseas."

Web Site: www.click2music.com.au

EMI MUSIC AUSTRALIA

Top Executive: John O'Donnell, MD

Artists Include: Kasey Chambers, Alex Lloyd, the Living End, Silverchair (Eleven), GT, 12th Man, paulmac, Dan Brodie, Troy Cassar-Daley (Essence), David Bridle, Bodyjar, Paul Kelly.

Priorities: "Taking Kasey Chambers' album *Barricades & Brickbats* from four to six times platinum by her October national tour," says O'Donnell. "We will also be



EMI's John O'Donnell

focusing on breaking Kasey and Alex Lloyd in markets outside Australia. We aim to take our 24.1% local-repertoire market share even further with great new releases."

Web Site: www.emimusic.com.au

FESTIVAL MUSHROOM RECORDS

Top Executive: Roger Grierson, chairman

Artists Include: Kylie Minogue, 28 Days, Motor Ace, Christine Anu, YoThu Yindi, Machine Gun Fellatio, George, sonicinamination, Gerling, Jimmy Little, Rockmacks, NoK!uN!.

Priorities: "We've gone up against the biggest in Australia and shown we can win," says Grierson. "Now we want to continue to take our artists to the global arena."

Web Site: www.inrerecords.com.au

SHOCK RECORDS

Top Executive: David Williams, chairman

Artists Include: Superheist, Monarchs, TISM, Diana Ah Naid (Origin), Titans.

Priorities: "We want to continue our growth in radio and market share," says Williams, "expand our DVD division, which has been a real income source for us in the last two years, and expand our involvement in Australian repertoire through direct-signing and our production and distribution division for indie labels and artists."

Web Site: www.shock.com.au

SONY MUSIC ENTERTAINMENT AUSTRALIA

Top Executive: Denis Handlin, chairman/CEO

Artists Include: Something for Kate, Killing Heidi (Roadshow), Selwyn, Tina Arena, Human Nature, Shakaya, Delta Goodrem, 1200 Techniques, Midnight Oil, Jebediah, Space Like Alice (Roadshow), Frenzal Rhomb, David Campbell.

Priorities: "To continue to be the best and most creative record company in Australia and to work in partnership with our retailers to give consumers great entertainment and value," says Handlin. "We're looking to increase sales and build long-term success for our acts. We are very focused on breaking our new Australian albums and capitalizing on the strong interest in our Australian artists by overseas affiliates."

Web Site: www.sonymusic.com.au

UNIVERSAL MUSIC AUSTRALIA

Top Executive: Peter Bond, president

Artists Include: Powderfinger, Grinspoon, Dan Greenwood, Holly Valance (Engine Room), H-Block 101, Cruel Sea, Joanne, Brooke McClymont, Spiderbait, Anita Spring.

Priorities: "Breaking our biggest local act Powderfinger abroad," says Bond. "We have great talent on the roster but we first need to get serious chart action for them at home. We want to grow our market share even further, after growing from 19% to 26% in recent times."

Continued on page 57

LOCAL

FBI

Amiel
The Androls
Archie Roach
Christina Anu
George
Gurling

Kylie Minogue
Olivia Newton John
Paul Kelly
Parsons
Rockmacks
sonicinamination

SPUTNIK

28 Days
Daniel Merriweather
Machine Gun Fellatio
motor ace

RAPIDO

One Dollar Short

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Curly Binding
The D4
Rhombus

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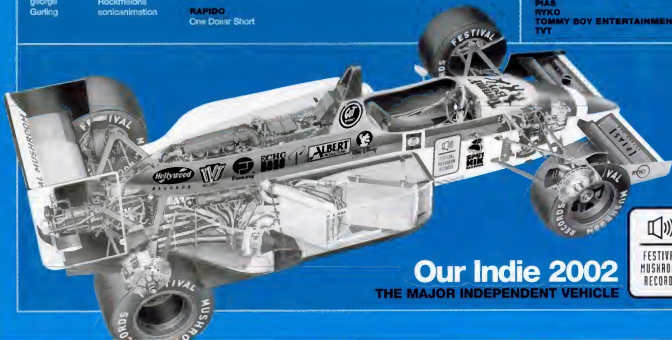
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Aussie Music Labels Look Beyond Their Borders

As they cope with a difficult business climate at home, companies in every sector of the Australian music industry are aggressively seeking income from ventures around the globe. Billboard Australasian bureau chief Christie Eliezer provides a capsule look at some of these companies' efforts.

AIM RECORDS

Many Americans would be surprised to know that one of New Orleans' best-known roots labels, AIM Records, is run from the sleepy hamlet of Byron Bay in New South Wales. It has 140 titles, with Louisiana acts like Wild Magnolias and Terrance Simien, because, says owner and blues promoter Peter Noble, "I love that kind of music." Initially, Noble set up AIM 20 years ago to provide Aussie distribution for acts he pre-

sented on tour, like John Mayall, Dr. Feelgood and Canned Heat. Now AIM licenses and records product and distributes them around the world.

AUSTereo

With competition from the new metropolitan radio network DMG set to cut into its advertising share in the next two years, leading radio network Austereo is looking at international territories to top up its income. Austereo already has

interests in stations in Greece and Malaysia and was among the bidders when U.S. broadcaster CanWest announced it was selling its TV and radio assets in New Zealand for \$160 million (\$302 million Australian).

BIG DAY OUT

Long seen as a prime showcasing and marketing opportunity for alternate music acts from around the globe, the Big Day



Rajon Music's Brandon Burwood

Out festival draws up to 300,000 people over half a dozen outdoor shows in New Zealand and Australia. Its promoter, Creative Entertainment, has been exploring how to take the festival to South Africa, while Brazilian promoters have also expressed interest in staging the event in their market. Both plans are pending.

DAINTY CONSOLIDATED ENTERTAINMENT

Five years ago, veteran tour-promotion company Dainty Consolidated Entertainment considered launching musicals on Broadway and London's West End. But a more lucrative move was to obtain the license for Southeast Asia and South Africa for the Abba musical *Mamma Mia!*, through a deal with Abba's company Littlestar and Universal Music Africa. The musical's 13-month run in Melbourne alone grossed \$23.8 million (\$45 million Australian).

HOT RECORDS

Hot Records started in 1983 in the back of Sydney record store Didgegido. The label signed indie acts such as the Laughing Clowns, Celibate Rifles and the Trifids and set up operations in the U.K. as a distributor. Last year, the *Songbird* album by the late Washington, D.C., folk singer Eva Cassidy sold 2 million units in the U.K. (promoting Hot to move from a cottage in the British village of Angmering to a former bank building). *Songbird* also went gold in the U.S.

Another Cassidy album, *Imagine*, was issued in August. Says co-owner Martin Jennings, "This kind of success doesn't change your ideals, it just gets you out of debt."

JACOBSEN ENTERTAINMENT

Tour promoter Jacobsen Entertainment went public on

1200 Techniques *

Ancient *

Tina Arena

David Campbell

Endorphin

Even **

Delta Goodrem

Darren Hayes *

Charlton Hill

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Shakaya

Something for Kate

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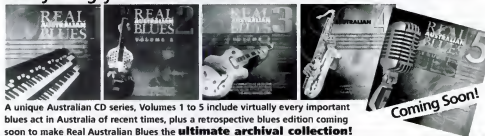
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the Australian stock exchange in mid-August, raising \$18 million to fund its expansion into Asia and onto Broadway with its theatrical productions and musicals like *Aida* and *Shout!*, the musical about '50s Aussie rocker Johnny O'Keefe. Company director Col Joye explains that it's easier to entice previous superstar touring clients like Michael Jackson and Barbra Streisand by offering performances in a dozen cities throughout the region, rather than just Australia alone. "You've got to think of the world when you work on projects like these," says Joye.

RAJON MUSIC

The Rajon label, which has enjoyed sales of \$30 million (Australian) by packaging budget and medium releases as if they were full-priced CDs, set up operations in the U.K. this year. That follows the company's move last year into Asia and New Zealand. Rajon CEO Brendan Burwood hopes to register a 1% to 2% share of the British market by 2005, by working its own catalog, acquiring labels and working closely with local majors and indies on third-party licensing deals and back-catalog joint ventures. "The margins are better overseas," he explains.

SANITY

Music-retail market leader Sanity Music moved into the U.K. market this year, first by refitting 77 Our Price stores the company bought in October 2001 from Virgin Entertainment Group. The shops now sport the chain's nightclub. Sanity executive director Ian Duffell says the group will further expand in U.K. regional areas and is looking at the U.S. market, where Duffell headed Virgin's operations for 10 years. He says the current retail climate in the U.S. will provide opportunities to pick up smaller chains for a lower price. ■

KEY RECORD COMPANIES

Continued from page 54

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Web Site: www.universal-australia.com.au

WARNER MUSIC AUSTRALIA

Top Executive: Shaun James, chairman

Artists Include: Taxiride, the Whitlams (Yak), Keith Urban, Pnau, Shihad, Palladium, Disco Montego, Magic Dirt, Pacific, the Superjesus.

Priorities: "To grow the business in a flat market," says James. "Continue to grow the domestic roster's share of our business from 24%, and also break our acts from Australia and New Zealand abroad."

Web Site: www.warnermusic.com.au

ZOMBA RECORDS AUSTRALIA

Top Executive: Paul Paoliello, MD

Artists Include: Area-7, Dungefleck, Friend, Hayley, Honeysmack, the Star Girls, Sneak.

Priorities: "Primarily developing our local roster," says Paoliello, "namely 16-year-old singer-songwriter Hayley Atken and rock band Sneak, both with albums out this year, *Watching TV* and *Still Life*

Moving, respectively. We also have international albums from Justin Timberlake, Nick Carter and Jennifer Love Hewitt to concentrate on."

Web Site: www.zra.com.au ■



Warner's Shaun James



Zomba's Paul Paoliello

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WARNER MUSIC AUSTRALIA

AUSTRALIAN ACTS ABROAD

Continued from page 33

Shakira (its target is to double the current 250,000 units of her *Laundry Service* album), Jamiroquai (250,000), Creed (170,000), Celine Dion (150,000) and System of a Down (140,000). It expects big pre-Christmas sales from Jennifer Lopez, Oasis, Bruce Springsteen, Wydel Jean, Pearl Jam, Rage Against the Machine, Tori Amos and the Dixie Chicks, and from developing acts John Mayer, Kelly Osbourne, Our Lady Peace, Xhibit, Americ and the Coral.

Sony's reshuffled A&R division signed four new acts this year and entered into licensing deals with Roadshow Music, record producer Paul Kosky's Walk Wah Music and manager David Caplice's Random Records.

EMI Music Australia signed three new acts and consolidated itself in third place, says O'Donnell. He is most excited that EMI's local roster makes up 24.1% of its business, the largest of all the multinational companies based here. Aside from Robbie Williams' *Sing When You're Winning* and *Swing When You're Winning*, which sold a total of 400,000 units, its three biggest sellers for the first half were local: country singer Kasey Chambers' *Barrows & Birks* (300,000), singer-songwriter Alex Lloyd's *Watching Angels Mend* (170,000) and rock band Silverchair's *Diatome* (110,000). EMI expects big figures from Coldplay, the Rolling Stones and Moby, all acts touring in the market.

Warner Music Australia signed four acts and, under new A&R chief Dan Hennessy, reshuffled its roster to create a more diverse lineup. Its three biggest sellers were Linkin Park (300,000), Red Hot Chili Peppers (100,000) and P.O.D. (80,000). Chairman Shaun James predicts the second half will make up 66% of the label's annual sales, with strong leadoffs from local rock bands Tankyrd, the Whitlams and Pacificier, and new releases from R.E.M., matchbox twenty and Faith Hill.

BMG's St. John says that 2002 will go down as the com-

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pany's biggest year and predicts a market share rise to 10%. After Alicia Keys, Usher and Pink each sold 150,000 units, he estimates a 40% rise from a full schedule in the second half of 2002. New sets from perennials John Farnham and Elvis Presley are expected to shift up to 300,000 by year's end. Meanwhile, the company plans releases from 10 domestic acts, including You Am I, Bachelor Girl, Irwin Thomas, Nikki Webster and Hamish, as well as from TLC, Christina Aguilera, Santana and Foo Fighters. The label signed three acts this year.



BMG's Ed St. John (right) and the Calling

The two major independents, Festival Mushroom Records and Shuck Music Group, now claim a collective 8% market share. Festival Mushroom Records scored its fourth No. 1 album debut by a local act with Motor Ace, heli struck with Kylie Minogue (420,000 units), Garbage (120,000) and George (110,000) and is working an Olivia Newton-John duets set with contemporary local acts as one of its big releases for Christmas.

Shuck, meanwhile, has thrived on compilations. A licensing deal with toymaker Mattel for the Barbie CD series shifted 300,000 units, and *Wild FM* and *Dance Now* dance compilations sold 200,000 units each. The indie's major Australian release is by rock band Superheist, expected to hit platinum (70,000 units) by the end of the year.

DVD IS MVP

DVD has proven to be a strong growth sector, as hard-wear prices dropped. All labels report growth in the format, some more than others.

Sony Music's Handlin says, "This year, our growth in music DVD will be over 100% on last year and over 600% on 2000." Sony committed more resources and signed up rugby champions Andrew Johns and Matthew Burke to create DVD sporting titles.

EMI, which set up its own DVD division, reports a 100% growth from last year. Warner Music's James claims a 40% share of the music DVD market. Shuck's new division, which expected first-year sales of \$1.06 million (Australian \$2 million), found it closer to \$3.71 million (Australian \$7 million).

Labels have continued to tap the Internet's potential in marketing. EMI, for instance, tests designs for artwork compilations from its database of 150,000. In a recent experiment, Alex Lloyd recorded three cover songs suggested by online fans; purchasing the record allowed them first crack at tickets for a tour, which consequently sold out without advertising. Warner Music's successful Web site SongShop was set up for film and TV licensing online, while BMG discovered its 20,000-strong database was effective in marketing pop acts.

DVDs also are proving to be a savior of music retail raked by heavy discounting by mass merchants. By selling \$31 (Australian) new releases at between \$19 and \$21, they have gained an 8% share of the music-retail market. The music chains, which report a 3% drop in volume, have continued to market themselves as exciting destinations for consumers and champions of new acts. Sanity and HMV expanded outlets and suppliers have applauded the arrival of the Virgin Megastore brand in the market.

The independent retail sector, which constitutes 30% of the market, has been hardest hit by discounting. Gavin Ward, MD of the Leading Edge chain, a buying group of 200 independent outlets, reports that sales through independents are down 15%. Ward predicts that sales will rise between 3% and 4% in the last quarter, but much of it will be from DVDs.

Continued on page 60

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A U S T R A L I A

AUSTRALIAN ACTS ABROAD

Continued from page 59

INDIES UPRISING

One of the most promising developments in the market is the rise of the independent labels and the prediction of an explosion of indie acts.

"Unlike 10 years ago, many major labels have shrunk their commitment to local acts," declares Roger Grierson, chairman of Festival Mushroom Records. "Australian acts are not going to stop making music because a multinational decides it doesn't want to have an A&R department. You can sense a growth of a DIY philosophy, to kick start something because it has to be done."

Shock, which dropped its production and development deals with indie labels four years ago to concentrate on its own signed acts, has now reactivated that P&D division, sensing it will bring major income growth.

Most indies are reluctant to release sales figures. Unofficial figures by retailers put the independent sector between 15% and 20% of the local market. This has been due to the success of independents such as Engineerroom Music (the Vines, Holly Valance, Lash), Michael Gudinski's Liberation Music and Ralph Carr's Standard Music.

Carr is the former manager of Epic diva Tina Arena, now focusing on independent A&R. "The future of A&R is in the satellite labels," he says. "That has been the case overseas for some years, and it's becoming obvious in Australia. It's a good thing for the industry, and it's a good thing for the artists."

Standard's artists tend to find homes in major labels overseas. The FM rock band In Vertigo has been signed to

Atlantic and the pop duo S2S to Columbia. Singer-songwriter David Franj, whose sophomore single went top 5, has drawn interest from five U.S. labels, Carr says, and rock guitarist Nat Allison aroused the interest of veteran L.A.-based producer Mike Chapman.

"Breaking an act is hard, so we sign our acts young, get their songs up to pat, ensure they have quality production and attract major interest abroad," Carr says.

Liberation Music is an example of synergy between Gudinski's varied interests, including Mushroom Music Publishing, Mushroom Pictures, Frontier Touring and Premier Artists booking agency. The label's biggest success this year was the soundtrack to the youth-orientated TV series *The Secret Life of Us*, which uses a lot of Mushroom publishing and Liberation repertoire, including pop-rock band Waikiki, dance act Origene, singer-songwriter Jackie Bristow and hard-rock band Anothererr. (In 1998, Gudinski sold his record label to News Corp's Festival Records but retained his publishing interests.)

The soundtrack has sold 70,000 units and boosted the profile of the acts. "Working with film and TV is a great way to break young acts and help our cash flow," says Liberation MD Warren Costello. "We have the situation where radio will play a track off the soundtrack even though it is not a single, has no accompanying video and comes with no promotion. Radio's become a lot more positive and exciting this past year. But TV remains a more powerful medium. *The Secret Life of Us* gets a weekly viewership of 1.2 million, and no radio station can compare with that. When you're an independent, you have to be smarter, cheaper and quicker than the big guys." ■



Sony Australia chairman CEO (left) Denis Handlin and Sony Music International president Rick Hobbs



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GERA Endorses Reducing Music Tax

Retail Assn. Supports Labels' Efforts in Lowering VAT on Sound Recordings

BY TOM FERGLUSON

LONDON—European music merchants have thrown their weight behind record labels' efforts to have the level of value-added tax (VAT, or



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sales tax) applied to recorded music reduced to match that of other "cultural goods," such as books, across the European Union (EU).

In a statement issued Sept. 18 in Brussels, the European arm of the Global Entertainment Retail Assn. (GERA) announced it was endorsing efforts "targeted at the reduction of VAT on sound recordings." GERA-Europe says it is now working closely with

its statement. GERA-Europe says, "Different VAT rates are now being applied to cultural products across the EU. Although film and concert tickets enjoy lower VAT rates, the EU member states are not allowed to apply reduced VAT rates to sound recordings. GERA-Europe finds this situation illogical and asks for the same rules to be applied to sound recordings as to other cultural products."

U.K.-based GERA-Europe VP and British Assn. of Record Dealers director general Bob Lewis tells *Billboard*: "We support the initiatives of IMPALA, the IFPI, and other bodies to seek a reduction in VAT. Any governmental action to change VAT legislation—with a reduction which would be reflected in an advantage to the consumer at the retail level—is welcomed by retailers."

He adds, "If governments take action on lowering VAT, this would be reflected in a lowering of retail prices—that surely would help increase our sales. It would also help combat piracy and the proliferation of home copying, which is affecting our business badly, resulting in the loss of investments and jobs."

The IFPI has welcomed the GERA stance and the increased level of co-operation on the issue. Frances Moore, the IFPI's Brussels-based regional director for Europe, says, "The record industry and retailers are united in the fight to reduce VAT on sound recordings. We feel there is discrimination between recordings and other cultural goods that are already entitled to a reduced rate."

Moore adds, "We have the support of the French government, who raised the issue with European Commission president Romano Prodi [at a meeting in Brussels] on Sept. 16. We wel-

come GERA's statement, and we shall continue to work together at a national and European level to end the tax discrimination on sound recordings."

Much of the music industry's recent activity concerning VAT has centered on the existing EU VAT directive, which enables individual states to lower VAT on products specified in Annex H of the document. The IFPI and IMPALA have lobbied for record music to be added to that annex.

In July, representatives of the IFPI met in Brussels with Fris Bolkestein, the European Commissioner in charge of the internal market, which is also looking into the VAT issue (*Billboard*, July 27). But at that meeting—described at the time by one IFPI insider as "disappointing"—Bolkestein told the labels that any decision on a Pan-European change would have to be agreed to unanimously by the EU's council of ministers of finance.

Unfortunately for those seeking change, there has so far been a mixed response from individual countries to the industry's lobbying on VAT. The U.K. government, for example, is not keen on any change, although there has been encouraging signs from France and Italy.

Indeed, several French ministers have made the VAT issue part of their agenda, and recently minister of culture and communication Jean-Jacques Aillagon came out in favor of including music as a cultural good and has committed to raising the issue with his counterparts in other EU countries (*Billboard*, July 27).

The Italian government has also expressed support for the suggestion that music should receive the same treatment as other cultural products and for a standardized level of VAT on records. But despite that stated support, a recent parliamentary motion presented by Italian opposition parties that proposed lowering the current VAT rate on music from 20% to 4% was rejected (*Billboard*, August 3).

Free Record Shop Buys Norway's Hyjs! Hyjs!

BY JENNIFER DEMPSEY

AMSTERDAM—Dutch-based European retail chain Free Records Shop (FRS) Holding N.V. is looking north for future expansion, following its acquisition of Hyjs! Hyjs!, Norway's largest music retail chain.

In June, Hyjs! Hyjs!, which was founded in 1990, filed for bankruptcy (*Billboard Bulletin*, June 12). Theo Olerook, Netherlands-based VP of FRS, says the company has now acquired the chain from Kristoffer Olsen, the 39-year-old chairman of Oslo-based wholesale clothing firm Jotunfjell Partners. Earlier this year, Jotunfjell Partners acquired the 24 Hyjs! Hyjs! stores wholly owned by businessman Tom Bergesen (who owned 56% of the Hyjs! Hyjs! parent company) and the chain's co-founders, Rolf Kjøse-Iransen (28%) and Are Pedersen (16%) (*Billboard*, July 13).

Olerook declines to disclose the amount paid for Hyjs! Hyjs! but says, "We bought the stores because we would become the market leader—the name Hyjs! Hyjs! was already established in the country. We tried to buy them when they went bankrupt in June this year, but we didn't succeed. We stayed in contact with Kristoffer Olsen, who said he planned to sell the chain in two to three years. But he then agreed to sell three months later."

When the acquisition is formalized, FRS claims it will have a market share of 25% in Norway, which will make it the clear local market leader. FRS also operates in four other European countries: the Netherlands, where it is also market leader with 193 outlets; Belgium (54); Finland (12); and Luxembourg (two).

"We plan to expand further in Norway," Olerook says, "but not as fast as in the last 18 months. Over the next five years, we plan to have 60 shops in Norway. As to expansion elsewhere, we had looked to France but decided that the market there is not as hot as it has been over the last couple of years. Instead, we

will be looking at Denmark and Sweden."

FRS expects the Norwegian deal to be finalized later this month, after due diligence is completed. The Hyjs! Hyjs! chain currently employs 68 people in Norway and has an annual turnover of approximately 20 million euros (\$16.6 million). The 16 shops that FRS is acquiring are based

mainly in shopping centers.

"When the chain went bankrupt, there were 24 stores," Olerook says. "They then closed another eight stores, which we would have done as well because we thought it was difficult for these stores to make any money. There are 16 stores now, which we believe we can make a profit on. In the end there

will be 14 Hyjs! Hyjs! stores, as we will close two stores that are in the same malls as existing FRS shops. We started with 14 FRS stores [in Norway] in January 2001. Over the last 18 months, that has grown to 27. In total, at the end of this month, we will have 41 stores in Norway." Olerook says that most of the Hyjs! Hyjs! stores will be rebranded as FRS shops during the next two to three years.

The Norwegian chain had also operated two stores in neighboring Sweden, but those outlets are not part of the current deal. "We haven't bought the two Swedish stores," Olerook reports. "One is closed, and the other has been sold to Next Stop, a wholesaler."



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other such trade groups as labels body the International Federation of the Phonographic Industry (IFPI), independent music companies association IMPALA, and authors group GESAC on the issue. IMPALA has been particularly vocal in its efforts to raise the issue with the EU.

The level of VAT applied to records in EU member states varies from country to country. At its highest—in Denmark and Sweden, for example—it runs at 25%; in Luxembourg, it is 15%. In the U.K., which is the largest music market in the EU, the rate is 17.5%. But the level of VAT applied to books—defined as "cultural goods"—ranges from 0% in the U.K. to 25% in Sweden and Denmark, generally averaging around the 5% mark.

RIAJ Survey Says 66% in Japan Copy Music At Home

BY STEVE MCCLURE

TOKYO—Japan's recording industry is once again sounding the alarm about the rapid spread of illegal home copying of prerecorded music.

Music is copied onto CD-R and rewritable (CD-RW) discs at a rate of 236 million discs a year, according to survey data released Sept. 19 by labels body the Recording Industry Assn. of Japan (RIAJ).

The survey polled 1,000 people

from high-school age to their mid-50s and was conducted between June 14 and July 3 this year. Some 66% of respondents said they had made personal recordings in the past six months, compared with 53% who purchased new CDs. It also claims

that more than 10 million R/RWs sold in Japan are used to make copies of prerecorded music. Of those responding to the survey,

26% said that they bought fewer CDs after starting to use CD-Rs, compared with 18% who said they bought more CDs.

Highlighting the role here of the CD-Rental industry—a unique feature of the Japanese market—the survey found that more than 40% of the CD-Rs were copied onto CD-Rs had been rented. More than 25% were borrowed from

friends and acquaintances.

According to the RIAJ, "This survey was conducted with the purpose of researching the actuality of personal recordings and users' attitudes toward personal recordings in a world with rapidly evolving digital technology."

The survey is the RIAJ's latest attempt to raise awareness of what it says is the three biggest threat to the music industry by illegal copying and file sharing.





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST
SINGLES							
1	CHOKIYA NAKADOKI THE BEATLES THE BEATLES KEMU/AMO 1 2	1	THE TITLES IS HISHI (GET THE FEELING) THE TITLES IS HISHI (GET THE FEELING) WHAT I GO TO SCHOOL FOR CLEANLY OUT MY CLOSET EVERYDAY 2	1	AKASHI BEHNE KETCHUP SONG AKASHI BEHNE KETCHUP SONG 3	1	UNDERNEATH YOUR CLOTHES UNDERNEATH YOUR CLOTHES 4
2	WISHING ON THE SAME STAR WISHING ON THE SAME STAR 3	2	EVERYDAY EVERYDAY 4	2	STILL IN LOVE WITH YOU STILL IN LOVE WITH YOU 5	2	LA BOMBA LA BOMBA 6
3	VALENTI VALENTI 7	3	NESSAJA NESSAJA 8	3	ONE NITE STAND ONE NITE STAND 9	3	REIN QUÉ LES MOTS (I AMORRE) REIN QUÉ LES MOTS (I AMORRE) 10
4	IT'S ALL ABOUT LOVE IT'S ALL ABOUT LOVE 11	4	FEEL IT BOY FEEL IT BOY 12	4	BECAUSE I LOVE YOU BECAUSE I LOVE YOU 13	4	IF WITHOUT ME IF WITHOUT ME 14
5	LIKE A STAR IN THE NIGHT LIKE A STAR IN THE NIGHT 15	5	POSSITIVITY POSSITIVITY 16	5	GET OVER YOU/MOVE THE MOUNTAIN GET OVER YOU/MOVE THE MOUNTAIN 17	5	HOT MOVER SINGLES HOT MOVER SINGLES 18
6	NEMURENYORU WA KIMI NO SEI NEMURENYORU WA KIMI NO SEI 19	6	GRACE GRACE 20	6	DISEAMER/GETS ME THROUGH DISEAMER/GETS ME THROUGH 21	6	EN APESANTUR EN APESANTUR 22
7	KITAKAZE TO TAIYO KITAKAZE TO TAIYO 23	7	SHIT HATES ME SHIT HATES ME 24	7	GANGSTA LOVIN' GANGSTA LOVIN' 25	7	I'M GONNA BE ALRIGHT I'M GONNA BE ALRIGHT 26
8	MUSHOKU MUSHOKU 27	8	POSSITIVITY POSSITIVITY 28	8	EVERYTIME YOU NEED ME EVERYTIME YOU NEED ME 29	8	I SAY A LITTLE PRAYER I SAY A LITTLE PRAYER 30
9	HOT MOVER SINGLES HOT MOVER SINGLES 31	9	EVERYONE SAYS "HI" EVERYONE SAYS "HI" 32	9	WILL IT EVER WILL IT EVER 33	9	BY THE WAY BY THE WAY 34
10	THE PERFECT VISION THE PERFECT VISION 35	10	PRAYER PRAYER 36	10	GET OVER YOU/MOVE THE MOUNTAIN GET OVER YOU/MOVE THE MOUNTAIN 37	10	IF TOMORROW NEVER COMES IF TOMORROW NEVER COMES 38
11	AIR AIR 39	11	GRACE GRACE 40	11	HERBERT GRONEMEYER HERBERT GRONEMEYER 41	11	LORE LORE 42
12	NADA SOUSOU NADA SOUSOU 43	12	SHIT HATES ME SHIT HATES ME 44	12	AVRIL LAVIGNE AVRIL LAVIGNE 45	12	PATRICK BRUEL PATRICK BRUEL 46
13	COME BABY COME BABY 47	13	POSSITIVITY POSSITIVITY 48	13	EMINEM EMINEM 49	13	RENAUD RENAUD 50
14	HIMAWARI HIMAWARI 51	14	EVERYONE SAYS "HI" EVERYONE SAYS "HI" 52	14	THE FLIPPERS THE FLIPPERS 53	14	ISABELLE BOULAY ISABELLE BOULAY 54
15	GLAY GLAY 55	15	NESSAJA NESSAJA 56	15	ROSENTOZ ROSENTOZ 57	15	MANU CHAO MANU CHAO 58
16	SPITZ SPITZ 59	16	EVA CASSIDY EVA CASSIDY 60	16	ATOMIC KITTEN ATOMIC KITTEN 61	16	INOOCHINE INOOCHINE 62
17	MIKA NAKASHIMA MIKA NAKASHIMA 63	17	ENRIQUE KOLESIAS ENRIQUE KOLESIAS 64	17	CELINE DION CELINE DION 65	17	LES BETA MITSUOKA LES BETA MITSUOKA 66
18	TAMIO OKUDA TAMIO OKUDA 67	18	EMINEM EMINEM 68	18	PINK PINK 69	18	NATACHA ST PIER NATACHA ST PIER 70
19	VARIOUS ARTISTS VARIOUS ARTISTS 71	19	SHIT HATES ME SHIT HATES ME 72	19	COLDPLAY COLDPLAY 73	19	EMINEM EMINEM 74
20	NON JOMI NON JOMI 75	20	MS. DYNAMITE MS. DYNAMITE 76	20	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN 77	20	ZEBRA ZEBRA 78
21	HITOMI HITOMI 79	21	CAPE GIULIANO CAPE GIULIANO 79	21	ALBUMS	21	ALBUMS
22	VIA VIA 80	22	ALBUMS	22	ALBUMS	22	ALBUMS
23	AIKO AIKO 81	23	ALBUMS	23	ALBUMS	23	ALBUMS
24	TACKY & TSUBASA TACKY & TSUBASA 82	24	ALBUMS	24	ALBUMS	24	ALBUMS
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97	ALBUMS	97	ALBUMS	97	ALBUMS	97	ALBUMS
98	ALBUMS	98	ALBUMS	98	ALBUMS	98	ALBUMS
99	ALBUMS	99	ALBUMS	99	ALBUMS	99	ALBUMS
100	ALBUMS	100	ALBUMS	100	ALBUMS	100	ALBUMS

WORLD RHYTHM: Former Faithless guitarist and Dido collaborator Dave Randall released his genre-breaking debut album under the moniker *Slovo* Sept. 16. Titled *Norvmo* and Norwegian Blue Records, the set combines spoken word, vocals, and

Berlee Clark of Music who collaborated with Frank Zappa and Jean Luc Ponty. In 1988, the pianist composed a piece for Australia's bicentennial celebrations using a jazz trio and a youth orchestra. Recently he received critical acclaim for his collaboration with jazz trumpeter James Morrison and orchestras in Australia and Germany on concerts he composed for trombone and trumpet. The Zovd Award's inaugural recipient, Adrian Perout, was chosen from 45 entries and received \$5,000 Australian (\$2,750) for his composition "Renaissance." It will be performed by the university's symphony orchestra under Sir John Hopkins next year. Zovd says, "More than just encouraging composers to write these works, we have to ensure they see the light of day." CHRISTIE ELEZER



SLOVO

ON THE BEACH: Fatboy Slim will release a live album and DVD of his controversial July show at Brighton beach on the southern coast of England. *Big Beach Boutique II* comes out internationally through its own label, Southern Fried, Oct. 7. The event was attended by 250,000 people—four times the expected number—and resulted in two deaths and major disruption to the English coastal town's emergency services and public transportation system. "It was my manager's idea to do the DVD," Fatboy Slim says. "I was doubtful about the idea of watching a DJ play for 1 1/2 hours, but the night was special. The audience were the stars of the show, and if you've got the hi-fi setup that most people with a DVD have, the sound is incredible." Although signed to U.K. indie Slant Records for studio recordings as Fatboy Slim, the artist describes his involvement at Southern Fried as "head of A&R" but admits he has "no time to do the day-to-day running of the label." ADAM HAWORTH

SWEET TALK: Rarely does a jazz album cross into the mainstream chart, but Danish vocalist Cecilie Norby's *First Conversation* (EMI/Blue Note) landed in the No. 2 spot on the Official Danish Hitlist following its release at the start of this month. Norby says the set grew out of her performances with Swedish husband/bass player Lars Danielsson and Danish pianist Carsten Dahl. With Norwegian trumpeter Per Jørgensen and drummer Jan Christensen in the mix, the team used Nordic minimalism as a starting point for what is basically classic American jazz. Norby penned two of the tunes herself; the rest are interpretations of others' songs, including Glen Campbell's "Gentle on My Mind" and the Police's "Tea in the Sahara." EMI director of international exploitation Ole Mortensen says the album will be released in Europe Sept. 26 on Blue Note. CHARLES FERRO

JAZZ RENAISSANCE: Composer-performer Allan Zavod has set the Zovd Jazz/Classical Fusion Award through the University of Melbourne. "There's some little encouragement for students of this style," says 49-year-old Zavod, the one-time professor at the ANZAC ROLL: New Zealand's top musicians will perform for leading international music industry representatives in a week-long November event aimed at increasing music exports. Announcing the initiative as an event celebrating the five-time platinum sales (750,000 units) of *Nature's Best*—a compilation of the country's all-time top 30 songs—prime minister Helen Clark said New Zealand music was "on a roll" but needed to find creative ways to be heard abroad. The Chubb, head of the Australasian Performing Right Assn., in New Zealand, says representatives in the fields of A&R, music law, publishing, and artist management are invited to New Zealand to "sail around, have a holiday, and check out the best of our export-ready talent." Branded New Zealand Music Week, Chunn expects about 30 acts of all genres to perform. DAVID McNICOLL

THE NETHERLANDS	
WEEK	1997-1998
SINGLES	
1	ASER/EJ/THE KETCHUP SONG LIFE/STUFF MEDIA/STP (60)
2	THE TIDE IS HIGH (GET THE FEELING) LIFE/STUFF MEDIA/STP (60)
3	ADDICTIVE LIFE/STUFF MEDIA/STP (60)
4	BECAUSE THE NIGHT LIFE/STUFF MEDIA/STP (60)
5	COMPLICATED LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	KEAT LIFE/STUFF MEDIA/STP (60)
2	K. O'LIK LIFE/STUFF MEDIA/STP (60)
3	DIJ CROC LIFE/STUFF MEDIA/STP (60)
4	AVRIL LAVIGNE LIFE/STUFF MEDIA/STP (60)
5	ANDRÉ HAZES LIFE/STUFF MEDIA/STP (60)

SWEDEN	
WEEK	1997-1998
SINGLES	
1	ASER/EJ/THE KETCHUP SONG LIFE/STUFF MEDIA/STP (60)
2	COMPLICATED LIFE/STUFF MEDIA/STP (60)
3	LESS CONVERSATION LIFE/STUFF MEDIA/STP (60)
4	BECAUSE THE NIGHT LIFE/STUFF MEDIA/STP (60)
5	ADDICTIVE LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	PERLA SPRINGSTEEN LIFE/STUFF MEDIA/STP (60)
2	SVEN-NOVAVS LIFE/STUFF MEDIA/STP (60)
3	KEAT LIFE/STUFF MEDIA/STP (60)
4	AVRIL LAVIGNE LIFE/STUFF MEDIA/STP (60)
5	THE TIDE IS HIGH (GET THE FEELING) LIFE/STUFF MEDIA/STP (60)

DENMARK	
WEEK	1997-1998
SINGLES	
1	POGGITIVITY LIFE/STUFF MEDIA/STP (60)
2	BLINDED BY THE LIGHT LIFE/STUFF MEDIA/STP (60)
3	ASER/EJ/THE KETCHUP SONG LIFE/STUFF MEDIA/STP (60)
4	COMPLICATED LIFE/STUFF MEDIA/STP (60)
5	QUANTANAMO LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	OUTLANDER LIFE/STUFF MEDIA/STP (60)
2	NORAH JONES LIFE/STUFF MEDIA/STP (60)
3	OLSEN BROTHERS LIFE/STUFF MEDIA/STP (60)
4	NK & JAY LIFE/STUFF MEDIA/STP (60)
5	CAECILIE NORBY LIFE/STUFF MEDIA/STP (60)

NORWAY	
WEEK	1997-1998
SINGLES	
1	COMPLICATED LIFE/STUFF MEDIA/STP (60)
2	ASER/EJ/THE KETCHUP SONG LIFE/STUFF MEDIA/STP (60)
3	DESENCHANTE LIFE/STUFF MEDIA/STP (60)
4	ROUND ROUND LIFE/STUFF MEDIA/STP (60)
5	SERPENTINE LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	PERLA SPRINGSTEEN LIFE/STUFF MEDIA/STP (60)
2	AVRIL LAVIGNE LIFE/STUFF MEDIA/STP (60)
3	VIKINGARNA LIFE/STUFF MEDIA/STP (60)
4	ANDRÉ HAZES LIFE/STUFF MEDIA/STP (60)

NEW ZEALAND	
WEEK	1997-1998
SINGLES	
1	COMPLICATED LIFE/STUFF MEDIA/STP (60)
15	JUST LIKE A PILL LIFE/STUFF MEDIA/STP (60)
16	HEAVEN LIFE/STUFF MEDIA/STP (60)
2	JUST A LITTLE LIFE/STUFF MEDIA/STP (60)
12	A LIFE TIME LEFT TO WAIT LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	LITTLE RIVER BAND LIFE/STUFF MEDIA/STP (60)
2	COLDFLAY LIFE/STUFF MEDIA/STP (60)
3	AVRIL LAVIGNE LIFE/STUFF MEDIA/STP (60)
4	EMINEM LIFE/STUFF MEDIA/STP (60)
5	MELLY LIFE/STUFF MEDIA/STP (60)

PORTUGAL	
WEEK	1997-1998
SINGLES	
3	UNDERNEATH YOUR CLOTHES LIFE/STUFF MEDIA/STP (60)
4	WHEREVER, WHEREVER LIFE/STUFF MEDIA/STP (60)
6	HEBE I AM LIFE/STUFF MEDIA/STP (60)
5	AMON KO GEARA LIFE/STUFF MEDIA/STP (60)
21	BY TOMORROW NEVER COMES LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	SHAKIRA LIFE/STUFF MEDIA/STP (60)
2	JAMES LIFE/STUFF MEDIA/STP (60)
3	COLDFLAY LIFE/STUFF MEDIA/STP (60)
4	MICHAEL BOLTON LIFE/STUFF MEDIA/STP (60)
5	MICHAEL BOLTON LIFE/STUFF MEDIA/STP (60)

ARGENTINA	
WEEK	1997-1998
SINGLES	
2	DIEGO TORRES LIFE/STUFF MEDIA/STP (60)
4	CONVICIOS LIFE/STUFF MEDIA/STP (60)
3	MANA LIFE/STUFF MEDIA/STP (60)
1	ERREWAY LIFE/STUFF MEDIA/STP (60)
5	RED HOT CHILI PEPPERS LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	ROSI GROSZAN LIFE/STUFF MEDIA/STP (60)
2	VARIOUS ARTISTS LIFE/STUFF MEDIA/STP (60)
3	BERSUIT VERGARABAT LIFE/STUFF MEDIA/STP (60)
4	LUCIANO PEREYRA LIFE/STUFF MEDIA/STP (60)

Music & Media	
EUROCHART	
Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.	
SINGLES	
1	ASER/EJ/THE KETCHUP SONG LIFE/STUFF MEDIA/STP (60)
6	I'M ALIVE LIFE/STUFF MEDIA/STP (60)
2	COMPLICATED LIFE/STUFF MEDIA/STP (60)
3	THE TIDE IS HIGH (GET THE FEELING) LIFE/STUFF MEDIA/STP (60)
4	UNDERNEATH YOUR CLOTHES LIFE/STUFF MEDIA/STP (60)
5	EVERYDAY LIFE/STUFF MEDIA/STP (60)
7	INDY ALLAH LIFE/STUFF MEDIA/STP (60)
8	JUST LIKE A PILL LIFE/STUFF MEDIA/STP (60)
9	MENSH LIFE/STUFF MEDIA/STP (60)
10	WITHOUT ME LIFE/STUFF MEDIA/STP (60)
HOT MOVIES	
10	WHAT I GO TO SCHOOL FOR LIFE/STUFF MEDIA/STP (60)
11	CLEANIN' OUT MY CLOSET LIFE/STUFF MEDIA/STP (60)
6	SH HATES ME LIFE/STUFF MEDIA/STP (60)
4	LIEBER GOTT LIFE/STUFF MEDIA/STP (60)
5	I'M GONNA BE ALRIGHT LIFE/STUFF MEDIA/STP (60)
ALBUMS	
1	COLDFLAY LIFE/STUFF MEDIA/STP (60)
2	EMINEM LIFE/STUFF MEDIA/STP (60)
3	AVRIL LAVIGNE LIFE/STUFF MEDIA/STP (60)
4	ATOMIC KITTEN LIFE/STUFF MEDIA/STP (60)
5	PINK LIFE/STUFF MEDIA/STP (60)
6	RED HOT CHILI PEPPERS LIFE/STUFF MEDIA/STP (60)
7	HERBIBT GRONEMEYER LIFE/STUFF MEDIA/STP (60)
8	BRUCE SPRINGSTEEN LIFE/STUFF MEDIA/STP (60)
11	MANU CHAO LIFE/STUFF MEDIA/STP (60)
9	SHAKIRA LIFE/STUFF MEDIA/STP (60)

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	ITA	ETA	NTR
ATOMIC KITTEN Feels So Good (V)		3	6							10
COLDFLAY A Rush of Blood to the Head (E)			2	9	7	3	5	6		
EMINEM The Eminem Show (G)	5		8	3	9	5	1			
AVRIL LAVIGNE Let Go (B)	3			2	1	4		4		
NELLY Timber (H)		4	5		6	7				

Reporters: owner: B. BMO, E. MML, Independent, S. Song, U. Warner, W. Warner

Morgan Is A Gem In Amber's Catalog

Newfoundland Artist Releases 'Seven Years' After Six-Year Hiatus

BY LARRY LEBLANC

TORONTO—From the windswept island of Newfoundland, thrust away from Canada into the Atlantic Ocean, singer/songwriter Pamela Morgan has developed a commanding legacy during three decades.

"Culturally, Pam is one of the two or three most important artists to ever evolve here," says Tony Ploughman, assistant manager of independent record store Fred in St. John's, Newfoundland. "She's a complete artist."

"Pamela is a powerful singer," says Morgan's former producer Gary Furness, who is now president of Sony/ATV Music Publishing Canada. "When she sings, it's very spiritual, because of her love of music."

Although arguably undervalued in mainstream music circles, Morgan says, "I've never [made] music because I wanted to be famous. Music is part of who I am; I think it's ingrained in me. I love providing music for people to listen to."

After a six-year hiatus, Morgan has returned with her second solo album, *Seven Years*, released last week Sept. 25 by Topsal, Newfoundland-based Amber Music. The record is distributed in Canada by Toronto-based Outside Music.

The album's title comes from a traditional Newfoundland ballad of the same name—one of the traditional songs on the album, the other being "Ye Rambling Boys." "The album's theme and the song fitted so well together," Morgan says, "I've been making music for 28 years with rough divisions of seven years for each phase. That's more than a coincidence."

Seven years has been available since July 29 in Newfoundland. "The album has been in our in-store top five since it came out," Ploughman reports. "It's a beautiful record."

The album was recorded in analog in studios in Toronto and at St. John's throughout 2001 and 2002, with Morgan producing. With subjects including suffering from Alzheimer's, male mid-life crisis, and the continuing exodus of Newfoundlanders moving westward, the record is an absorbing life study.

"At every stage of your life, what you write reflects what you are thinking and your reality," the 44-year-old Morgan says.

Morgan is a partner in 9-year-old Amber Music along with her husband, Andre Wall, and singer Anita Best. Amber's 13-album catalog includes albums by Best, Emilie Simon, the revered French-speaking Newfoundland fiddler who passed away in 1992; and Morgan's former band, Figgly Duff, which dominated Newfoundland music throughout the '70s and '80s.

In addition to overseeing Amber Music's Canadian base, Morgan manages and films and recently produced singers Vicky Hynes and Mark Bragg. "I never would be to a producer," she says. "People came looking for me.

With the years I've been in the studio, I made mistakes that I can prevent other people from making."

One of the most isolated and economically depressed provinces of Canada, Newfoundland has always remained separate from the economic, political, and cultural systems of North America. Islanders think of themselves as Newfoundlanders first and Canadians second. The island was



MORGAN

a British colony until 1949, when a referendum showed a small (52.4%) majority in favor of joining Canada.

Newfoundland's teeming cultural life is drawn from its British Isles heritage and from its innumerable small, secluded communities which, burdened by few writers and the lack of mass entertainment, tend to preserve and nurture traditional music.

Morgan's appreciation of Newfoundland culture was shaped in Grand Falls in the '70s by her high-school teacher Jeff Skinner. "He taught us to be proud of where we were from and the way we spoke," she recalls. "At the same time, there was a movement growing on the island, with many peo-

ple thinking in those terms. With my mother being a piano teacher, I grew up with music, so I gravitated toward the musical end of things."

For several years, Morgan researched the history of traditional songs throughout the province. "I never used a tape recorder," she says. "I didn't feel right going in with a tape recorder and taking the music away. I spent time making friends and learning about their lives. I would often sing a song that would remind them about another song."

Figgly Duff formed in 1975. In its early years, the band performed throughout Newfoundland and later in Canada and the U.K., then progressing to Holland, Germany, and the U.S. At home, folk purists were angry about traditional Newfoundland music being lampshaded by long-haired musicians using amplifiers, Morgan notes: "Many purists thought traditional music should be kept in an a cappella state."

Figgly Duff disbanded in 1993, following co-founder Noel Dinn's death. Elated that Amber Music had since acquired the rights to the band's six-album catalog, Morgan says, "I needed to own it to keep it alive. I didn't want it to disappear. People are still interested."

Amber Music has been diligent in both licensing music and selling its catalog via the Internet and mail order, thanks to former CEO Hans-Joerg licensed in Japan, Taiwan, Germany, Spain, Italy, and France. "We've got tracks licensed all over Europe as a result of going to annual Cannes trade fairs! MIDEM for three years," Morgan says proudly. "Every cent I make goes back into the company to keep the music out there and alive. People like it if they know about it. The hardest thing is getting it to people."

Virgin Megastores Japan Web Site Relunched With Amazon Subsidiary

BY STEVE MCCLURE

TOKYO—The second major stage of Virgin Entertainment Group's online venture with amazon.com bowed Sept. 19, when Virgin Megastores Japan relunched its Web site in conjunction with Amazon's Japanese subsidiary.

The revamped **VIRGINMEGA.CO.JP** (see **amazon.co.jp**) Web site, at virginmegaco.jp, includes several familiar Amazon.com editorial reviews, personalization for individual users, and one-click ordering. Transactions via the site will be managed by amazon.co.jp, which is responsible for stocking, selling, delivering product, and providing customer service.

"We are thrilled to offer the first-ever 'mirror site' with Amazon for customers in Japan," Virgin Megastores Japan senior commercial manager Harry Cheng says. He

explains that, although the new Web site is "not a usual mirror site in strict technical terms," the companies refer to it as such "because it mimics the content and features at amazon.co.jp."

For the next three months, customers who log on to Virgin Megastores Japan's old site at virginmegaco.jp (which was automatically redirected to the co-branded virginmegaco.jp site).

The Japanese deal is part of a worldwide alliance between Virgin and Amazon announced earlier this year (*Billboard*, June 7); the U.S. Virgin site was relunched June 24 at virginmegaco.com. Virgin had stopped selling music and video via the Web at the end of 2000, claiming that operational costs were too high.

NEWSLINE!!!

Members of the online music community and European Union legislators converged Sept. 18 in Brussels at a seminar organized by Pan-European trade body the European Digital Music Assn. (EDIMA). Attendees warned that the legitimate digital distribution sector in Europe could crumble in the continued absence of a cross-border framework for digital music licenses. During the seminar, a licensing project was approved by the board of EDIMA, which includes Vitaminic, Music Choice, Inac.com, virginmegafm, Tiscali Music, and amazon.com. The project's aims include initiating direct discussions between rightsholders and collecting societies on license terms and conditions. "The fact that EDIMA has formulated this project is a reflection that we have a problem in terms of licensing and in terms of getting content and getting the licenses to distribute that content," EDIMA executive director Lucy Cronin says. "We're hoping that the more licenses we get and the more content we get, the bigger the choice the consumer has with respect to music online." **LARS BRANDE**



Patrick Zelnik, chief executive and co-founder of French record company Naive, has been re-elected as president of French independent label organization UPMI for a two-year term. At the body's Sept. 19 general assembly, Zelnik welcomed the arrival of UPMI of several new label members "who [were] present the new generation of indies." UPMI currently has 75 members. Zelnik told members that he welcomes the new interest in the industry shown by the French government and distribute that content measures in order to better regulate the market and fight against pirates of dominant position. He adds that he will continue with activities aimed at ensuring "a more balanced development of the music market." **EMMANUEL LUGRAND**

Sydney-based Festival Mushroom Records (FMR) has moved swiftly to replace Adam Lynch, who recently quit as CEO of its publishing arm, Festival Music Publishing, to fill the marketing director position of a two-year term. At the body's Sept. 28, Michael Lynch, director of international at FMR, takes over Lynch's publishing role Sept. 30. Prior to joining FMR, Lynch was an independent publisher and act manager. His role at FMR is taken by Charlie Fenn, previously senior international marketing manager of international. Fenn will liaise with FMR's existing partners in Asia; his other immediate priorities include setting up releases in the U.K. and Europe for rock bands George and 28 Days, plus dance act Sonicmaniac. Lynch and Fenn report to FMR managing director Michael Parisi. **CHRISTIE ELZEER**

Italian labels body FIMI has confirmed that the third Italian Music Awards will be held at the Filadelfia venue in Assago (on the outskirts of Milan) in early December. The event—part of a week of concerts, exhibitions, and conferences—will be organized by FIMI in cooperation with Clear Channel. The 25 category awards will be telecast live on state-owned station RAI 2. The winners will be decided by the votes of a 400-member jury of record producers, journalists, DJs, managers, retailers, and young consumers. **MARK WORDER**

U.K. collecting society Phonographic Performance Limited (PPL) members heard a call for greater working relationships with commercial radio at the organization's annual meeting Sept. 18 in London. The keynote speech was delivered by Paul Brown, chief executive of Britain's Commercial Radio Companies Assn., who warned that advertising downturns would mean that PPL members should expect lower revenue from commercial radio this year—despite commercial radio managing to increase its overall share of U.K. advertising spending. Brown also called for a relaxation of U.K. ownership rules for radio groups. In the year ending Nov. 30, 2001, PPL income from licensing fees increased to £72.4 million (£11 million) from £68.4 million (\$105 million) the year before. **GORDON MASSON**

London-based VZ Records has named EMI veteran Tony Harlow as CEO of worldwide operations. He takes the reins from acting group CEO Stephen Nardin, who will exit Oct. 1 to join the U.K. government's Department of Culture, Media and Sport as an advisor on the music industry; that post was vacated by Sara John earlier this year following a five-year tenure (*Billboard* *Billboard*, Jan. 7). Harlow becomes the chief of a seven-member management team appointed last December to oversee a streamlined, artist-focused VZ Music Group, in the wake of the exit of former CEO Jeremy Pearce (*Billboard* *Billboard*, Dec. 7, 2001). Harlow joined EMI in 1989 and most recently served as managing director of its Australian affiliate. **LARS BRANDE**

U.K.'s Mercury Music Prize Continues To Make Temperatures Rise

BY ADAM HOWARTH
LONDON—Since its launch in 1992, the Mercury Music Prize (MMP) has garnered widespread coverage in the British media each year and is considered a valuable marketing tool to beat the annual mid-summer sales slump. But one decade later, does it still matter?

The U.S. industry clearly thinks it does. Last year it launched its own version, the Shortlist Prize for Artistic Achievement in Music. But it's the U.K. model, now sponsored by Panasonic, that is credited with turning commercially unknown but artistically credible acts into household names here and boosting their international prospects.

One example was Virgin/Hut-signed rock band Gomez, which won the award in September 1998 with *Bring It On*. The album had peaked at No. 26 on the U.K. sales chart when it was released that April, but the following year the group's sophomore set, *Liquid Skin*, debuted at No. 2. "Gomez were at 60,000 sales before the award and wound up at 400,000 in the U.K. a year after," Hut founder Dave Joyce says. On quantifying the sale's impact of winning the MMP, Boyd adds, "It's hard to nail exactly, but the 50,000-80,000 mark is a rough guess."

Primal Scream's star was already on the ascent when it picked up the inaugural prize in 1992 with *Semtex* (Mercury/Creation). The album had preceded by three top 40 singles and reached No. 8 after hitting the top 10 the September. But Alan McGee, who at the time headed Creation, feels the prize still had a significant impact. "It helped Scream's only gold platinum— and it's still their only platinum record in the U.K.," he tells *Billboard*. McGee, now CEO of U.K. indie label Poptones, says, "The Mercury Music Prize has a significant amount of clout to take a band to platinum status. Kathryn Williams, who I now manage, sold 10,000, 15,000 on her last album [*Little Black Numbers* on her own label, Caw], and her nomination in 2000 helped propel her to 40,000 sales. Then EastWest signed her."

Twelve independent judges representing musicians and the media sit on the MMP panel and produce a short-list of 12 albums from entries submitted by record labels (more than 200 albums were entered this year), from which the eventual winner is chosen.

This year, Polydor U.K./Universal R&B/hip-hop vocalist Ms. Dynamite's debut set *A Little Deeper* got the nod ahead of bookmakers' favorite Graham Street's (679/Warner) and the Coral (Dimitrios/Sony) at the ceremony, held Sept. 17 at London's Grosvenor

House Hotel (*Billboard*, Sept. 28). "I was convinced she was going to win, but it was a shock on the night," admits A&R director Simon Gavin, who signed the artist to Polydor. "It will have an impact on record sales because it's a leapfrog in artist development. The media exposure is phenomenal, so you don't need to persuade people to write about you."



Two days after the award ceremony, Gavin adds, "We had substantial orders. We're up to 170,000 [units shipped] already, and because of the prize I think we'll get to platinum [300,000 units] quite quickly. People will now feel more comfortable playing the record on the radio, and sales will come from that rather than from the prize—but it's because of the prize that she'll be on the radio more."

Rod Campbell, London-based rock and pop manager for the HMV U.K. chain, reports considerable retail

interest in Ms. Dynamite since her award. "Sales doubled overnight, and we expect them to increase further over the weekend [of Sept. 21-22]," he says. "Previous winners were coming from a lower base, but sales of Ms. Dynamite were already substantial." In the past, there've been worthy winners—but if [nominee] David Bowie had won, "I don't think it would've said much about the award. The streak would have been a worthy winner but wouldn't have had the same commercial impact."

Noting that Ms. Dynamite has been nominated in six categories for the U.K.'s Music Award of Merit (MOB) awards, which take place Oct. 11 in London, Gavin suggests that the artist is "ready to take it to a wider audience."

The British Association of Record Dealers, a long-term supporter of the event, provides its members with information on the MMP and point-of-sale material. But director general Bob Lewis stresses that the MMP has practical value as a sales aid. "It brings to the fore product that might not have sold. Put this way: [the industry] would be poorer without it—simple as that. Anything that promotes a diverse range of music to the public and gets people talking about it is good for the industry."

Boyd agrees. "I'm glad the prize exists, because it's a recognition of the albums of the year outside of the high-end [U.K. record industry] Brit Awards, which are more commercially driven. These are artists who people don't normally get to hear."



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Oct Acts With indie roots—top 10 nominations

BY CHRISTIE ELIEZER
SYDNEY—The biggest surprise at the Sept. 16 announcement of the "final five" nominations for this year's ARIA Awards was the amount of chart debut acts on the list that emerged from Australia's independent sector.

In the various categories for the awards, organized by the Australian Record Industry Assn. (ARIA), rock bands the Vines (Engine Room/EMI) and George (Festival Musications Records [FMR]) pulled six nominations each, based on votes from a panel of some 700 experts. Hip-hop act 1200 Techniques (Rubber/Sony) had five nominations, while rock bands the Whittams (Black Yak/Warner) and the Walls (CMJ) and dance act Paulmac (Eleven/EMI) were other multiple nominees with indie credentials. This year's list gives a true picture of the diversity of the acts to have made an impact than in previous years, suggests Ross Fraser, managing director of Melbourne-based indie label Gotham Records. "It's very exciting, and it bodes well for probably the best ARIA [the industry has] ever had."

Shae Constantine, label manager of Sydney indie Black Yak, home of the Warner-licensed Whittams, adds, "It is gratifying that indie acts figured so well."

The ARIA show, scheduled for Oct. 15 at the Sydney Spectatorium venue, is also a major TV event, shown nationally on the free-to-air Ten Network and pay TV Channel 5, and as such needs major celebrity pulling power. So organizers have believed that four of the country's biggest names led the nominations. Country singer Kasey Chambers (EMI), singer-songwriter Alex Lloyd (EMI), and rock band Silverchair (Elekve/EMI) will each receive a nomination, while indie acts Minogue (FMR) had six. Vying for half of the year are Chambers' *Barricades & Brickwalls*,

George's *Polsorena*, Lloyd's *Watching Angels*, Mend, Minogue's *Fever*, and Silverchair's *Diorama*.

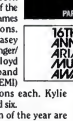
Michael Parisi, managing director of major Aussie indie FMR, says, "The years of hard work are paying off for Kylie—the last few years have been tremendous for her. It's good to see so many new acts nominated. But the important thing to remember is that the results of a few years of hard work. George didn't come out of nowhere to debut [in Australia] this year at No. 1 with their album *It's About Time* on double platinum. It took three years to get there."

The big four acts, only Minogue enjoyed a particularly high profile in Australia during the last 12 months. She toured for *Frontier* Touring mid-year and is expected to perform at the awards. Chambers

was out of action for much of the year following the birth of her son. Lloyd was abroad touring Europe and the U.S., while Silverchair was sidelined from touring by guitarist/singer Daniel Johns' health problems (*Billboard*, Aug. 17).

"Silverchair have only been able to do a fraction of what an act normally does to promote a new release, on tour and on TV," says the act's Sydney-based manager, John Watson of John Watson Management, who is also president of its label, Blue Tree. "It's very encouraging that despite that, the ARIA acknowledges the quality of the *Diorama* album."

A number of award winners were actually announced at the time the nominations were released. Among those, Silverchair's album won in the best cover art, engineer, and producer categories, and 1200 Techniques took best video for its top 40 single here, "Karma." Already confirmed as Australia's touring act for next 12 months, Tadrise, Shakaya, Grinspoon, George, Selwyn, Motorcade, Disco Montejo, and the John Butler Trio



Events Calendar

SEPTEMBER

Sept. 29-Oct. 1, **Central South Gospel Retreat Conference**, Hilton Downtown, Nashville, 615-833-5969.
Sept. 30, **City of Hope's Second Annual Music & Entertainment Industry East Coast Golf Tournament**, Fernow Golf Club, Scarsdale, N.Y. 212-645-3800.

Sept. 30, **Gramophone Awards**, Barbican Hall, London, gramophone.co.uk.
Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York, 646-654-4660.

OCTOBER

Oct. 1, **Second Annual All Star Music Bash**, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville, 615-662-7917.
Oct. 2, **Third Annual Jammy Awards**, Roseland Ballroom, New York, 212-255-8453.

Oct. 4-6, **Music Law Conference**.

presented by and held at the University of Florida Levin College of Law, Gainesville, Fla. 201-776-5227.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center, 212-661-8528.

Oct. 6, **Carl Wilson Foundation Benefit Concert**, Royce Hall, UC Los Angeles, 323-965-1990.

Oct. 6-9, **International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference**, Sheraton Nashville Downtown, 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10, **19th Annual Rainforest PUSH Coalition Dinner Honoring Rodney Jerkins**, Beverly Hilton Hotel, Los Angeles, 310-201-8867.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles, 646-654-4660.

Oct. 11-12, **Southwest Regional Hip-Hop Summit**, presented by the

Hip-Hop Summit Action Network (HISAN), Adolphus Hotel, Dallas, 214-754-5900.

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston, 212-969-0204.

Oct. 14-20, **International Biographies Music Assn. World of Biographies Conference**, Galt House and Kentucky Center for the Arts, Louisville, Ky, 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney, mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York, 212-658-7800.

Oct. 17, **13th Annual International Biographies Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky, 270-684-9025.

Oct. 17, **2002 Spirit of Life Award Dinner A Tribute to Music in Film**, presented by City of Hope, Barker Hanger, Santa Monica Airport, 313-241-7288.

Oct. 17-19, **Amsterdam Grand**

Event, Felix Meritis Conference Center, Amsterdam, 31-35621-8748.

Oct. 19, **2002 Second Annual World Soundtrack Awards**, Bijlloe Concert Hall, Ghent, Belgium, christian.deschutter@filmfestival.be.

Oct. 23, **Spirit of Life Award Gala Honoring Tomas Muñoz**, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach, 800-275-1587.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach, 305-535-3700.

Oct. 27, **World Music Expo (WOMEX)**, Zech Zolvenrich, Essen, Germany, womex.com.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theater, Los Angeles, 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit, 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremo-**

ny, Henry Ford Theater, Los Angeles, 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton, 917-696-1998.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy," J.W. Marriott Cancun Resort & Spa, Cancun, Mexico, 202-698-4700.**

Oct. 31-Nov. 2, **MusikWort Music Convention**, the Lighthouse, Glasgow, Scotland, 141-552-6027.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Awards**, "Dinner Honoring Elton John and Bernie Taupin, Grosvenor House Hotel, London, 207-851-2222.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville, 615-742-9210.

Nov. 5, **Second Annual Radio Broadcasters Fall Forum**, Nashville Renaissance Hotel, 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville, 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles, 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York, 646-654-4660.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona, 44-207-284-7777.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas, 646-654-4660.

Dec. 11, **NV Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York, 212-245-5440.



Who Wants to Know? The Who was awarded gold records for its MTV CD retrospective, *The Who: Ultimate Collection*, backstage at the Greek Theatre in Los Angeles. The Who had the highest-grossing show in Greek Theatre history Sept. 17, with a \$795,000 take. Pictured, from left, are Nederlander Concerts executive VP Ken Scher, the Who's Roger Daltrey, Universal Music Enterprises (UME) senior VP of A&R Andy McKaie, the Who's Pete Townshend, UME president Bruce Resnikoff, and Nederlander Concerts GM Mike Garcia.

Life Lines

BIRTHS

Girl, Emma Sophia, to Heidi Herzon and Billy Poveda, Aug. 29 in Los Angeles. Mother and father are executive producers for Oil Factory.

Girl, Lucy Violet, to Shawn Bates and Dr. Paul Webb, Aug. 29 in San Francisco. Mother is national sales director for Concord Records.

Girl, Lily Bowen Cutler Yost, to Julie Carter and Brian Yost, Sept. 12 in Los Angeles. Father is a personal manager for Mory Management Group.

Boy, Mateo Jonson Guymn, to Delora and Jon Guymn, Sept. 19 in Los Angeles. Father is publisher of *Billboard* sister publication *Airplay Monitor*.

Girl, Malory Louise, to Terry and Cheri Jones, Aug. 7 in Los Angeles. Girl, Caroline Phillips, to Shelley and David Breen, Sept. 8 in Nashville. Girl, Ella Riley, to Heather and Brian Payne, Sept. 16 in Auburn, Ala. All three mothers are members of Christian pop group Point of Grace.

FOR THE RECORD

The Sept. 28 photo of Universal's senior partners Russell Brown and Tim Dubois should have indicated Dubois on the left and Brown on the right.

Good Works

BENEFIT FOR BC: Bryan Adams, Jann Arden, Barokas Ladies, Chantel Kreviazuk, and Sarah McLachlan aim to raise \$1 million from a benefit concert presented by the BC Cancer Foundation. The five Canadian artists will perform Oct. 10 at General Motors Place to benefit the BC Cancer Research Centre. Clear Channel Entertainment Canada VP Shane Bourhonnals will spearhead the event in honor of his late wife,

Michele, who died from the disease. Co-host: Yvonne Chiang at 604-488-1100.

SHOW-MINE-SHIP: Country artist Stella Parton will headline the Celebration of Life concert Oct. 6 at the Jennerston Speedway in Jennerston, Pa. Also featuring Twice Robin, Kingston Trio's David Peel, and local entertainer John Larimer, the show will benefit the Salvation Army, the American Red Cross, and the area ambulance services, church organizations, and fire departments who assisted with the rescue of the nine coal miners from the Queecreek No. 1

mine in Somerset, Pa., in July. Contact: Brenda Madden at 615-331-4742.

SOUNDS WILD: Billy Bob Thornton and Richard Marx will headline the first Wildlife Benefit Concert Oct. 11 at the Greer Stadium in Nashville. The event, presented by Nashville Sounds and singer/songwriter Lane Brody, will benefit Walden's Puddle Wildlife Rehabilitation Center, a nonprofit animal care center that treats more than 1,000 injured wildlife annually. The evening will also feature a silent auction of music memorabilia. Contact: Kathi Atwood at 615-269-7071.

Submit items for *LifeLines*, *Good Works*, and *Events Calendar* to *Margo Wildfire* at *Wildfire@Billboard.com*, *Wildfire Blvd., Clark, NJ 08036* or *to mchitlin@billboard.com*.

Solution to this issue's puzzle (page 94):

GRITTY	LOVE	STAND	WAX
HORA	ALICE	GENIE	WAX
NIRKIRA	SLICE	OFTEN	WAX
GLASS	SEX	DEPT	WAX
GRITTY	LOVE	STAND	WAX
CASABIAN	KITTY	MARX	WAX
ALICE	SLICE	OFTEN	WAX
GLASS	SEX	DEPT	WAX
OAK	OREEN	ABOVE	WAX
THE	IN	MARX	WAX
GLASS	SEX	DEPT	WAX
OFF	MAIL	EFFECT	WAX
FORAY	GLENN	AFRA	WAX
GLASS	SEX	DEPT	WAX
SKIDS	DEPT	WAX	WAX

ESP Keeps Concerts Rockin'

Company's RBTA Program Gives Artists Exposure During Intermissions

BY MARISA STARR BARDACH

A Los Angeles-based entertainment marketing company has created an alternative promotion channel for artists and record stores by targeting what may be the ideal audience: concert-goers.

Evan Saxon Productions (ESP) produces an audio program, *Right Between the Acts* (RBTA), that is played during concert intermissions. It is formatted to sound like a radio show, and the program features one song from four different artists.

In order to increase artist awareness, celebrity hosts announce the artists both before and after each song is played. On past tours, hosts have included Duff McKagan of Guns N' Roses, John Bush and Scott Ian from Anthrax, and Jim Ladd, a DJ from radio station KLOS Los Angeles.

RBTA is recorded as if it is taking place live from the concert venue. "At the Nickelback concert at [New York's] Hammerstein Ballroom, the audience heard, 'This is Duff McKagan from Guns N' Roses,' and they started cheering," company founder Evan Saxon says with a chuckle. "They were looking around to see if he was there."

BETWEEN THE MUSIC

Saxon—who has done stints at independent and major record labels, including Capitol Records, IRS Records, and Premiere Radio Network—says the difficulty labels face in gaining exposure for their artists is coupled with the lack of discussion inside the label system of how to creatively increase artist exposure, led him to create RBTA. However, the concept of the business dates back to more than a decade ago, when Saxon attended an Aerosmith/Skid row concert. While he awaited the headliners, Saxon listened to the recorded music playing over the PA system and suddenly became aware of the audience's reaction to it.

"People were into it, really grooving to the songs," Saxon recalls. "I thought, 'If they knew who they were hearing, I bet they'd buy the CD.'"

ESP is responsible for entering into cross-marketing relationships with local retailers. In exchange for being the exclusive retailer on RBTA programming for a given market, ESP works with retailers to create extra display cases designed to hold the headliner's merchandise and the artists' CDs that are featured on RBTA and also arranges for the retailer to put these albums on sale at a discount. For further visibility, ESP creates posters advertising the tour, which are featured in the store days before the concert. Saxon says the combined exposure gives the headliner an estimated \$30,000 worth of national retail exposure.

ESP retail partners include Trans World, Karma Records, and Compact Disc World. Tower Records—an ESP partner for the past 10 years—is among the retail supporters of the new RBTA program.



Celebrity Spokesman. Former Guns N' Roses guitarist and RBTA announcer Duff McKagan, left, is pictured with ESP's Evan Saxon.

'At the Nickelback concert at [New York's] Hammerstein Ballroom, the audience heard, "This is Duff McKagan from Guns N' Roses," and they started cheering. They were looking around to see if he was there.'

—EVAN SAXON,
EVAN SAXON PRODUCTIONS

"It's a perfect marriage," says Robert Stapleton of Tower Records' national promotion department in Los Angeles. "The audience may already have the headliner's CD, but [Saxon's] playing to people who are music buyers."

WIN-WIN SITUATION

Artists and their representatives have come on board with enthusiasm. Rob McDermott of artist management company the Firm calls RBTA a "great complement to any tour." He adds, "It helps secure visibility for all my building acts, even if it's just an extra strand in a Tower [Records]."

Surprisingly, many of Saxon's new long-time business partnerships began with simple cold calls, he reveals.

And he continues to do business in this fashion.

"We generate business in two ways," Saxon explains. "The first is by referral, using booking agents. The second is through cold calls."

Scott Sokol, booking agent for Pinnacle Entertainment—whose clients include Oasis, Rob Zombie, and Slayer—helps ESP by suggesting upcoming tours and introducing Saxon to their managers. Saxon calls RBTA "a win-win situation for everybody, with the emphasis on artists helping other artists get their music heard."

"A band [Skrape] on RBTA was heard by the headliner, Pantera, each night of their tour," Sokol says, "and Pantera invited the band to be the opener on their next tour."

Record labels submit the work of artists who wish to be featured on RBTA. The headliner and its management then choose four artists from this list. The headliner also creates creative content for the artists featured on RBTA.

"It's a no-brainer," McDermott says. "All the newest music is on it, and all you have to do is let someone play bands that you approve."

Saxon says there aren't any costs involved for the headliner or its management, as ESP generates revenue by selling spots on RBTA to record labels.

For the future, ESP intends to expand its boundaries geographically. Saxon says that as early as next year, the company plans to climb aboard international tours, specifically in Europe, Japan, and Latin America. RBTA will be featured on upcoming tours of acts Incubus and Enrique Iglesias.

In technological advances, Saxon hopes to upgrade to a video program, rather than only audio. ESP also anticipates featuring RBTA at additional venues besides concert arenas.

"We open the door to all different genres," Saxon says. "One of the big highlights of the business is diversity; it makes life more interesting."

Trans World's Higgins Accentuates The Positive

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—Trans World Entertainment used its all-franchise concept, held here Sept. 9-14, to help ensure that the company turns in a profitable year.

With the meeting theme "The Year of Positive Results," Trans World chairman/CEO Bob Higgins noted in his opening address that some staffers might question that idea "when you see the challenges we faced in music so far this year." But he told the district and regional managers for the 900-store chain that the meeting would serve to show how things are changing and "how we will end the year with positive results." (The company made available an edited copy of Higgins' speech, which he made before *Billboard* arrived at the conference.)

In the first half of the chain's fiscal year, ended Aug. 3, Trans World reported a loss of \$12.8 million, or 31 cents per share, on sales of \$547 million. That loss was more than double the \$6.1 million, or 14 cents per share, in the first half of the chain that turned in for the first half of the previous fiscal year, when sales were \$603.7 million.

In an interview with *Billboard*, Higgins said that the year of positive results "is definitely a question mark, but we feel we can make it up in the fourth quarter." He said that Trans World had planned strong marketing programs for the holiday season and that in-store sales would be boosted by the rollout of the chain's listening and viewing stations to the mall stores and about 15% of the free-standing stores. Those stations allow customers to listen to almost every CD and view almost every movie in the store. In his speech, he remarked, "I can assure you that [the stations] will increase your sales."

The mall stores were rebranded last year to PYE, and Higgins told staffers that this year the company's "brand name will be more recognized" than it was last year, which will help. Moreover, in the interview, he said that the company was moving to fix a mistake it made when it rolled out the brand. "We feel we made a mistake last year for not putting 'for your entertainment in the logo,'" he said. "We are fixing that and using it now [in the company's marketing campaign]."

Higgins also told *Billboard* that he disagrees with Best Buy's assessment that mall stores need to be downsized (*Billboard*, Sept. 21). "While mall traffic is off a little, we will be key in putting the right-size store in whichever mall you are going into. Our goal is to have large-size stores where appropriate."

Turning to the free-standing stores, Higgins said in his speech that they "have proven to be very successful." The company acquired the second-largest online used-CD site in 2000 (*Billboard*, Aug. 26, 2000) and is using that as a springboard into building its used-CD business. After putting used CDs into its free-standing stores, the chain is now experimenting with adding them to select mall stores. He told *Billboard*, "Used CDs are very viable, and we plan on growing this business."

In looking at the industry's problems, Higgins touched upon CD burning, the lack of commercially available singles, and A&R during his speech. He told *Billboard* that he is enthused that the labels seem "somewhat serious about addressing the single issue," which he labeled a major issue for the customer. He said the key to the company's fourth quarter is for field managers to ensure that all sales associates "interact with the customer on the new listening and viewing stations." He urged them to "stress customer service."

Going forward, Higgins said that Trans World will continue to prune stores from its portfolio, but he predicted that the store count won't drop to less than 850 units. While he plans on opening stores, he said that now is not the right time to acquire stores. "There will be plenty of opportunity for that in 2003 and 2004," he told *Billboard*. "I don't know that they will be cheaper, but people will have addressed some of their problems," apparently meaning that if a chain or two comes up for sale at the time, the weaker stores of those chains will already have been closed.

In the meantime, "we are on very solid footing; we have a great ball for not putting 'for your entertainment in the logo,'" he said. "We are fixing that and using it now [in the company's marketing campaign]."



HIGGINS

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Sharman Pacts With Tiscali In Marketing Deal

BY BRIAN GARRITY

NEW YORK—Sharman Networks, owner of the Kazaa file-sharing network, has entered into a marketing deal with leading European Internet service provider (ISP) Tiscali. Under reported terms of the deal, Sharman will promote the Tiscali broadband service in exchange for a finder's fee for each Kazaa user that signs up for high-speed Internet access. Tiscali serves 7 million customers in 15 countries.

The deal underscores the controversial concept of digital music as a driver of consumer broadband adoption. Some legal and digital-music experts argue that the alliance gives Kazaa a new and legitimate and may ultimately help force the music industry to rethink distribution through peer-to-peer networks. (Labels owned by Warner Music Group and Best Buy are already experimenting with secure distribution through Kazaa affiliate Altnet [see story, page 70]). But it remains to be seen whether other ISPs will follow Tiscali's lead.

The pact comes as the music industry steps up legal pressure on U.S. broadband providers to discourage unlicensed downloading among its users and to reveal the names of consumers who traffic excessive copyright infringement. Meanwhile, the Recording Industry Assn. of America and music publishers are embroiled in an ongoing copyright-infringement lawsuit against Kazaa and similar services.

Sharman announced the Tiscali deal in connection with the launch of an updated version of the Kazaa software. The latest incarnation of the service, Kazaa v2, boasts improved security and search functionality. Users may share playlists and download compilations; files may be rated by peers according to technical quality and completeness of meta-data. Frequent users are rewarded with higher priority in download queues.

The international recording industry voiced disapproval regarding the pact. "I am shocked that Tiscali, a company also boasting a legal service, believes that by entering into an agreement with an unauthorized service it will promote the development of legitimate online musical offerings," International Federation of the Phonographic Industry chairman CEO Jay Berman says. "The opposite is more likely to be true—by subsidizing Kazaa, Tiscali is jeopardizing the development of legitimate online services, and it is important that Internet service providers everywhere understand this."

Declarations Of Independents..

by Chris Morris



ARE YOU A LABEL? After rambling all over Los Angeles the other night, Declarations of Independents wound up getting home with the pockets of our leather jacket abulge with CDs.

At one local songwriter's showcase, discs of all varieties—from homemade burned EPs to full-blown albums with bar codes—were strewn across the tables. Our favorite prize of the night was an authorized live bootleg handed to us by a tracking friend at another gig; the track listing was hand-inscribed on the back of a cardboard beer case. This plethora of product, both handcrafted and factory-made, drew home the fact that the mass-production of music is no longer beyond anyone's means.

In many cases, the music that appears on these discs is of a highly professional caliber, many (but sadly, still not enough) of the packages could pass muster compared with what emanates from the majors.

Are these the records that are currently bringing the music industry to its knees? No, they're the handiwork of professionals trying to get their music in front of their peers and their fan bases. But in most cases, are they conversely the product of what may be termed a "record label"? Again, no.

Many of the independently made records we pick up on the street—and many in the flood we receive on a daily basis at the office—will be launched into the void without any concrete thought applied to their marketing, publicity, or promotion. We continue to see a prevailing confusion among independents operating on the entry level. We would never want to discourage any artist from seeking wider exposure for their work by producing a home-made album—and we have in fact discovered several outstanding performers just this year alone via self-released projects.

But we'd like to admonish the makers of what could be termed "badly executed" releases: a vast difference between a title you make to interest larger record companies or to sell at gigs and one that will attract the interest of retailers, journalists, and radio programmers. And that gap is what separates an artist engaged in self-promotion from a true record label. Please understand the difference, and keep us all sane.

FLAG WAVING: Steve Forbert's tribute to Jimmie Rodgers. *Any Old Time* (Oct. 8, Koch) is a highly personal project for the singer/songwriter.

Like Rodgers, Forbert was born and raised in Meridian, Miss. "I had a lot of direct connections to his bloodlines," says Forbert, who took guitar lessons from one of the country music legend's cousins.

In paying homage to Rodgers—who died of tuberculosis in 1933, after setting the template for modern country with a best-selling series of recordings for Victor—Forbert had several tough acts to follow. Talents as formidable as **Lefty Frizzell** and **Merle Haggard** have recorded memorable album-length salutes, and five years ago **Bob Dylan** helmed a multi-artist tribute.

Forbert says of his own album, "I wanted to pick the tunes that would stand up pretty well on their own



FORBERT

after 70 years without a lot of knowledge about his music—songs that would stand there, that would endure... [I asked myself.] 'What are the best tunes that will stand up for someone who doesn't give a damn about the folklore?'"

Co-produced by Forbert, **Garry Tallent**, and **Tim Coats**, *Any Old Time* offers highly personalized takes on both familiar and lesser-known songs from the Rodgers canon. The sweeter side of the Singing Brakeman's music is heard on deftly sung versions of "Why Should I Be Lonely?," "Miss the Mississippi and You," and "My Carolina Sunshine Girl," while his rough and rowdy ways are felt in takes of "Blue Yodel #9" and "Gambling Barroom Blues."

The set features a top-notch Nashville band that includes the **E Street Band**'s bassist **Ticket**, drummer **Bobby Lind** of the **Stetsons**, and longtime Jerry Lee Lewis sidkick **Phay Lovelace**.

Forbert emphasizes that Rodgers' influential style is no museum piece. "I think Jimmie was 100% rock'n'roll, and he lived it," he says. "[The Rolling Stones'] 'Country Honk' is not that far from [Rodgers'] 'T for Texas.'"

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Retail Track

SOME SUMMIT: The National Assn. of Recording Merchandisers (NARM) held a retail summit in Chicago Sept. 18-20 in an attempt to forge a dialogue with music manufacturers on how to work together to confront some of the problems facing the industry.

"The main agenda was to present the retail viewpoint on a few key industry issues and get a dialogue going on them with the supplier community," says Pam Horowitz, president of the Marlton, N.J.-based trade association. "We knew we wouldn't solve the issues, but we did think it was a useful way to identify common concerns and hopefully come up with [a] common solution to address those problems."

Among the issues discussed was the value proposition to the consumer, including looking at the singles configuration and technology and how the industry is dealing with CD burning, digital distribution, and copy management.

The meeting was put together by NARM on an invitation-only basis and included large retailers, wholesalers, the five majors, and some independent store owners and distributors. *Billboard* was not invited.

"The challenge of finding a meeting like this together is to put the right balance and breadth of companies and executives so that you have a robust conversation with diverse [points of view] but not a group so large that it becomes dysfunctional and impossible to have dialogue," Horowitz says. "The good news is that we had a small enough group to produce a good opening dialogue. The challenge is how to extend that dialogue to all of the NARM company members that weren't there, and we haven't figured out how to do that yet."

Another component concerning which was there focused on which level of executives would be invited from the majors. Sources suggest that NARM and the retailers were hoping to expand the dialogue beyond the sales and distribution executives to upper label management. This year, Elektra Entertainment chairman/CEO Sylvia Rhone and Atlantic Group co-CEO/co-chairman Val Azouli attended. Both received high marks from merchants for their participation.

Virgin Entertainment Group U.S. president Gene Ward says, "Both were very conversant on these issues, and what it demonstrated to me was that maybe there is a little bit less of a gap between labels and retail than we thought there was."

Overwhelmingly, those participants at the meeting that *Billboard* contacted said it was very positive and that there is a need to cooperate to work

together to solve industry issues.

In discussing singles, retailers said that the labels appear willing to move forward in exploring whether the configuration can be saved. Ward made available the slide presentation on singles that he gave at NARM. One slide shows the correlation between singles sales and album sales and how album sales have declined as singles sales have become almost nonexistent. Universal Music & Video Distribution is already conducting a test on whether singles cannibalize album sales, as are some of the BMG labels. At the meeting, merchants reported that other majors said that they, too, would join in.



WARD

Ward said that the meeting was "a good start. Now it's all about the follow-up to get some actions going. Things are coming to a head for the industry, and this meeting prompted a healthy debate."

CHANGING MUSIC: Galaxy Music, the Pittsburgh-based one-stop, is starting a retail marketing company. Galaxy Music Promotions (GMP) will be run by George Baldeck, VP at the company, as well as Tom Wilkerson and Tom Haughney, formerly with Hot Hits, based in Nashville. The company will position itself to work with record labels to promote releases. As part of that initiative, Galaxy will provide genre-specific CD compilations under the name *Galaxy of Hit Hits* on a six-week cycle, which will be distributed to secondary radio markets, radio professionals, clubs, DJs, and jukebox operators. Initial formats will include pop, rock, country, and urban. In addition, GMP has created a unique video-programming service that will provide music videos for on-site promotion of new product to consumers through Galaxy Music Distributors' independent retail accounts.

In a statement, Galaxy Music Distributors chairman/CEO Gene Jukelsa said, "One-stop distributors need to work more closely with record labels in order to foster a climate that enhances demand for pre-recorded music."

BY MOIRA MCCORMICK

CHICAGO—For the Kids, an all-star charity compilation of children's music due Nov. 5, is putting Network America Records (distributed by EMI Music Distribution) into nontraditional retail outlets that did not previously carry the label's product—namely, children's specialty stores and membership warehouse clubs, in addition to the more typical major music, book, and mass-merchant chains.

The album features tracks by Sarah McLachlan, Barenaked Ladies, Five for Fighting's John Ondrasik, Semisonic's Dan Wilson, Hootie & the Blowfish's Darus Rucker, Remy Zero, Cake, Guster, Billy Bragg with Wilco, Sixpence None the Richer, Tom Waits, Todd the Wet Sprocket's Glen Phillips, former Del Paragot-turned-children's-artist Dan Zanes, Ivy, Bleu, and Chantal Kreviazuk & Raine Maida. It carries a list price of \$14.98 and is a joint project of Network and VHI's Save the Music Foundation, a nonprofit organization that provides musical instruments to public schools nationwide; a portion of the album's proceeds are earmarked for Save the Music.

The impetus for creating *For the Kids* came from its co-producers—Network head of promotion Tom Gates and Network VP of international A&R Mark Jowitz. "I have a degree in elementary education," Gates says, "and Mark has a 5- and 7-year-old. We not only know the artists on the record—we know kids."

Gates says it was conversations "with friends and artists who have children" in which all expressed dismay at the preponderance of what they considered the condescending music currently available for kids that inspired Jowitz and he to compile a kids' album with contemporary artists that parents enjoyed.

The CD package itself, with artwork by John Rummen, will cater specifically to preschoolers. "The CD booklet is a foldout coloring book," Gates explains, "with illustrations for each song." Adding further allure for kids, the first 25,000 copies will be packaged with a crayon (donated by manufacturer Colorific Crayons) that is visible in the clear slip. According to Network head of sales Lily DiGregorio (who is spearheading the retail campaign), parents will be drawn in by the album's artists, many of whose names are prominently stickered on the front cover.

For the first time, Network—via EMI Special Markets—is working with such nontraditional children's retailers as Toys "R" Us, Gymboree, Gap Kids, and Pottery Barn Kids, according to DiGregorio, who notes that traditional music chains like Tower Records and Virgin will carry the album along with mass merchants including Target, Wal-Mart, and Kmart. "We're going into other retail places we've never been," DiGregorio says, "such as [membership warehouse clubs] Costco and Price Club." Rouser Kids, she notes, is handling distribution into Toys "R" Us. Zany

Brainy, and mom-and-pop children's specialty stores. DiGregorio says promotions begin in early October and there is a possibility that book chains like Barnes & Noble and Borders Books & Music will design in-store coloring events keyed to the album package. Endcap promotions will run through the holiday season. "With print ads, a Network spokeswoman says, "we're taking a bit of a non-traditional route toward co-op advertising as well, tying in retailers with regional children's publications rather than going the typical alternative weekly route." VHI will actively promote the album on TV, radio, and online.



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Sites + Sounds NEWSLINE...

DOVES DOWNLOAD: Consumers who buy tickets to the **Doves'** North American tour through ticketmaster.com are being offered the chance to download a full concert from the band. On Oct. 14, buyers who purchase Doves tickets through ticketmaster.com will receive access to a special Web site where they may download an entire Doves live performance from one of the tour dates. The offer—sponsored by Capitol Records, Mp3.com, and Ticketmaster—is valid for 90 days. Another part of the promotion is that consumers who buy their tickets to the Doves online will receive a printable coupon for \$2 off merchandise at the show. Mp3.com is alerting users in its database to upcoming dates, sending out local market e-mail blasts to fans in their cities.

CROSSING THE BORDER: MusicMatch has entered into a distribution deal with the Internet arm of Bell Canada for its subscription radio service Radio MX. The service will be offered to Bell Canada Internet users, and billing will be handled by the communications giant.

As part of the deal, which represents the first commercial deployment of a U.S. subscription music service in an international market, MusicMatch is launching a Canadian version of its site, musicmatch.ca. In extending Radio MX to the Canadian market, MusicMatch secured additional Canadian licensing from all five major labels. Beginning in October, Bell Canada will launch an extensive national marketing initiative to introduce its new digital-music offering. Canadian consumers can receive Radio MX for \$7.95 Canadian (\$5 per month or annually

for \$59.95 Canadian (1538). MusicMatch claims more than 175,000 Radio MX subscribers to date.

LIQUID 'IDOL: BMG Entertainment is selling *The Billboard Hot 100 No. 1 single from American Idol: The Search for a Superstar* winner **Kelly Clarkson** via Liquid Audio. The downloadable double-A-sided single—"A Moment Like This?"/Before Your Love"—are available for \$2.49 each at the sites of Liquid retail partners, at liquid.com, and at idol.com. They may be burned to CD and/or transferred to a portable device.

PAYING UP: Altnet has begun commercial testing of its new payment system, which allows **Kazaa** users—traditionally consumers of free, pirated music—to buy label-sanctioned downloads on an à la carte basis. Altnet has a secure file-sharing service that runs simultaneously with the Kazaa peer-to-peer network.

Tracks are wrapped with Windows Media digital-rights management technology. Initial tests of the micro-payment system, which will offer tracks for less than \$1, focus on content from Palm Pictures, Best Buy's Redline Entertainment, unsigned-artist site cornerband.com, and 2Ksounds.com. Altnet notes to date has been offered only as time-out promotional downloads. The company reports it has been distributing an average of 150,000 secure tracks per day.

Users who downloaded timed-out tracks will now be offered the ability to purchase the songs on a permanent basis. Technology from AllCharge and DuoCash powers the Altnet payment system, which supports credit cards,

debit cards, prepaid digital cash cards, prepaid phone cards, and billing through phone service providers.

REAL EXPANSION: America Online is expanding its ties with RealNetworks. AOL will use Real's streaming technology and Helix servers to deliver high-quality digital audio and video to its users. As part of the agreement, AOL will make use of Real's RealVideo 9 format for interactive marketing campaigns and streaming video advertisements. A player update that will enable RealVideo 9 playback will be bundled with the newest version of AOL's software—AOL 8.0—later this fall. AOL's use of Real's Helix servers will allow for the delivery of all major media types—including RealAudio/Video, Apple's QuickTime, MPEG-4, and Windows Media—from a single server platform. Traditionally, competing formats have required their own servers. AOL and Real first formed a strategic alliance in July 2000.

ADDING ZING TO YOUR RING: Billboard.com has forged a deal for ring tones with mobile-content provider Zingy. Billboard.com visitors may buy ring tones provided by Zingy, which says it is obtaining rights from major and independent music publishers, the Harry Fox Agency, and performance-rights groups.

Music & Money

by Brian Garrett

INVESTORS GREENE PALM: Palm Pictures has secured new financing, anchored by a "significant" investment from Grupo Santo Domingo. Palm has also received additional funds from longtime investor Avalon Capital Group.



BLACKWELL

Grupo Santo Domingo is a Latin American company with assets in everything from broadcast TV to radio such as **Wolfe**. Avalon Capital Group is the equity investment vehicle for Gateway founder and chairman **CEO Ted Walt**.

The new funding—the amount of which was not disclosed—will be used to accelerate growth. Palm says it is focusing its efforts on using new technology platforms to deliver its content to consumers.

Chairman/CEO **Chris Blackwell** said in a statement that the Palm business model "is based on introducing our audience to a new generation of digital storytellers, who use the full spectrum of current technology in their creation of cutting-edge images and music."

"Blackwell says the company is committed to cultivating projects that push the bounds of audio-visual entertainment and the DVD format, such as world collaborative projects like *I Giant Leap*."

He added, "We are thrilled that the Santo Domingo Group and Avalon recognize what we are doing is valuable and that they share our vision for Palm Pictures and the future of entertainment."

Investment banking firm Violy, Byrum & Partners advised Palm in the transaction with Grupo Santo Domingo.

BRILLIANT SALE: Altnet parent company Brilliant Digital Entertainment says it has raised \$1.1 million in a private placement of its equity securities. The company sold 7.1 million shares of its common stock at 15 cents per share. In addition, the purchasers

received warrants to buy an additional 12.6 million shares at an exercise price of 16.8 cents per share.

The purchasers were **Harris Tobbs**, **Markev Services**—an entity co-owned by Brilliant chairman **Ronald Lachman**, CEO **David Wilson**, and president **Scott Hergott**, all existing stockholders—and **Bob Hays**, a new investor.

Los Angeles-based Brilliant Digital is a developer and distributor of rich media advertising technologies and, through its Altnet subsidiary, distributor of a secure peer-to-peer network for digital commerce and promotion.

GRACENOTE GAINS: Gracenote—a digital-music technology firm best-known for its CDBB music-recognition service used in media player software—has \$9.5 million in financing led by venture capital firm Sequoia Capital.

The funding, which represents the company's third round, will be used for working capital and strategic initiatives.

Additional financial details were not disclosed. Investors in prior rounds include **Scott Jones** and **Simon Investments**.

In connection with the investment, **Samer Gandhi**, a partner at Sequoia Capital, has joined Gracenote's board of directors.

LIQUID MERGER NOT FLOWING: Another Liquid Audio shareholder has voiced opposition to the company's proposed merger with Alliance Entertainment Corp. (AEC), Stamford, Conn. firm Dolphin Limited Partnership, which claims to own 3.5% stake in Liquid, is against the deal.

Meanwhile, **MM Cos.**—which, with affiliated entities, owns 6.9% of Liquid—is also opposing the merger and has been pressing Liquid to sell itself to the highest bidder or to distribute its cash to shareholders.

Research firm Institutional Shareholder Services (ISS) is recommending that Liquid shareholders vote in favor of adding **MM Cos.** chairman **Seymour Holtzman** and president/CEO **James Mitarotonda** to the Liquid board. But ISS opposes proposals that would expand the board further and give those dissident shareholders control of the company.

ISS did not issue an opinion on the proposed AEC merger but said Holtzman and Mitarotonda's addition to the Liquid board would "expand the board further and give the company's direction."

Additional reporting by **Matthew Benz** in New York.

TRAFFIC TICKER
Top Overall Sites

Traffic In August	
TOTAL VISITORS (in 000s)	
1. amazon.com	16,880
2. yahoo.com	10,230
3. real.com	9,323
4. baas.com	8,943
5. barnesandnoble.com	2,494
6. walmart.com	2,412
7. comcast.com	2,379
8. bestbuy.com	2,290
12. lycos.com	2,197
13. musicmatch.com	2,403
11. cnet.com	2,271
10. ebay.com	2,187
14. mp3.com	1,387
15. msn.com	1,338
16. musiccity.com	1,001

AVERAGE MINUTES PER VISITOR PER MONTH	
1. live365.com	30:27
2. musiccity.com	18:07
3. allmusic.com	17:38
4. bop.com	14:04
5. baas.com	13:54
6. amazon.com	13:38
7. bet.com	12:42
11. windows.com	12:13
9. real.com	10:13
10. cnet.com	9:39
13. windowsmedia.com	9:22
12. msn.com	9:06
13. bestbuy.com	8:08
14. barnesandnoble.com	8:04
15. walmart.com	8:04

Source: Nielsen//NetRatings, August 2002. Data collected by Nielsen Data is based on panels nationwide of more than 62,000 U.S. households who have home Internet access.

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OCTOBER 5 2002 Billboard TOP KID VIDEO™

LAST WEEK	TITLE	Label/Distributing Label & Number	WEEKS ON CHART	PRICE
1	1	MYCKE'S HOUSE OF VIO LANS (1) NUMBER 1 (1) 2 Weeks At Number 1 MICKY WALKER MUSIC VIDEO DISTRIBUTION	2002	20.99
2	2	PETER PAN: RETURN TO NEVERLAND SUNBELT HOME ENTERTAINMENT	2002	34.99
3	3	SCOOBY-DOO MEETS BATMAN SUNBELT HOME ENTERTAINMENT	2002	14.95
4	4	SPONGEBOB SQUAREPANTS: HALLOWEEN MIRAGE VIDEO ENTERTAINMENT	2002	12.95
5	5	THE BEST OF SCHOOLSBOO ROCK 35TH ANNIVERSARY EDITION SONY MUSIC ENTERTAINMENT	2002	15.99
6	6	RAIZAN & LAKE SONY MUSIC ENTERTAINMENT	2002	24.99
7	7	WIGGLY SAFARI SONY MUSIC ENTERTAINMENT	2002	34.95
8	8	POWER RANGERS WILD FORCE: LIONHEART SONY MUSIC ENTERTAINMENT	2002	14.95
9	9	POWER RANGERS WILD FORCE: ANCIENT AWAKENING SONY MUSIC ENTERTAINMENT	2002	14.95
10	10	ROULE POLIE OLLIE: GREAT DEFENDER OF FUN SONY MUSIC ENTERTAINMENT	2002	19.99
11	11	BLUE'S CLUES: MEET JOJO SONY MUSIC ENTERTAINMENT	2002	9.95
12	12	BARNEY'S ROUND AND ROUND WE GO SONY MUSIC ENTERTAINMENT	2002	12.95
13	13	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN SONY MUSIC ENTERTAINMENT	2002	14.99
14	14	RUGRATS: HALLOWEEN SONY MUSIC ENTERTAINMENT	2002	12.95
15	15	ELMO VISITS THE FIREHOUSE SONY MUSIC ENTERTAINMENT	2002	9.95
16	16	SPONGE BODIES SONY MUSIC ENTERTAINMENT	2002	12.95
17	17	NAUTICAL NONSENSE SONY MUSIC ENTERTAINMENT	2002	12.95
18	18	DOBA'S BACKPACK ADVENTURE SONY MUSIC ENTERTAINMENT	2002	12.95
19	19	BABY MOZART SONY MUSIC ENTERTAINMENT	2002	11.99
20	20	SCOOBY-DOO'S ORIGINAL MYSTERIES SONY MUSIC ENTERTAINMENT	2002	14.95
21	21	BLUE'S CLUES: ABC'S AND 123'S SONY MUSIC ENTERTAINMENT	1999	9.95
22	22	BOB THE BUILDER: CELEBRATE WITH BOB SONY MUSIC ENTERTAINMENT	2001	11.95
23	23	STANLEY THE UGLY DUCKLING SONY MUSIC ENTERTAINMENT	1991	7.95
24	24	CRAYOLA PRESENTS THE THREE LITTLE PIGS SONY MUSIC ENTERTAINMENT	1995	7.95
25	25	RUGRATS: ALL GROWN UP SONY MUSIC ENTERTAINMENT	2001	12.95

OCTOBER 6 2002 Billboard RECREATIONAL SPORTS™

LAST WEEK	TITLE	Program/Supplier & Number	PRICE
1	1	STUMP LITTLE GOLF HERO SONY MUSIC ENTERTAINMENT	9.99
2	2	WIP: HOLLYWOOD HIGH DEBATE SONY MUSIC ENTERTAINMENT	11.99
3	3	WIP: LITTLE VIOLET SONY MUSIC ENTERTAINMENT	11.99
4	4	WIP: PHILLY GOV OFFICIAL CHAMPIONSHIP SONY MUSIC ENTERTAINMENT	11.99
5	5	WIP: PHILLY GOV OFFICIAL CHAMPIONSHIP SONY MUSIC ENTERTAINMENT	11.99
6	6	WIP: WRESTLING IS A GAME SONY MUSIC ENTERTAINMENT	11.99
7	7	WIP: WHO'S YOUR FAVORITE SONY MUSIC ENTERTAINMENT	11.99
8	8	WIP: TRIPLE H IS GREAT SONY MUSIC ENTERTAINMENT	11.99
9	9	WIP: KING OF THE RING SONY MUSIC ENTERTAINMENT	11.99
10	10	WIP: BACKLASH SONY MUSIC ENTERTAINMENT	11.99
11	11	WIP: FINISHERS WRESTLES SONY MUSIC ENTERTAINMENT	11.99
12	12	SMALL ADRIAN ALI SONY MUSIC ENTERTAINMENT	11.99
13	13	WIP: WRESTLING WRESTLING SONY MUSIC ENTERTAINMENT	11.99
14	14	WIP: JUST OF AWAY W.I.V. SONY MUSIC ENTERTAINMENT	11.99
15	15	WIP: BEST OF THE BEST OF THE BEST: SUPERSTAR TRON ONE SONY MUSIC ENTERTAINMENT	11.99
16	16	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
17	17	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
18	18	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
19	19	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
20	20	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
21	21	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
22	22	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
23	23	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
24	24	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99
25	25	WIP: BEST OF THE BEST SONY MUSIC ENTERTAINMENT	11.99

OCTOBER 5 2002 Billboard HEALTH & FITNESS™

LAST WEEK	TITLE	Program/Supplier & Number	PRICE
1	1	BARNEY'S DANCES TALKS SONY MUSIC ENTERTAINMENT	12.99
2	2	THE METHOD: VATES TARGET SPEECH SONY MUSIC ENTERTAINMENT	12.99
3	3	TRIPLE SARKING: HIGH CALIBRE BURN SONY MUSIC ENTERTAINMENT	12.99
4	4	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
5	5	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
6	6	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
7	7	THE CHURCH: 147 BURNING WORKOUTS SONY MUSIC ENTERTAINMENT	14.99
8	8	THE CHURCH: 147 BURNING WORKOUTS SONY MUSIC ENTERTAINMENT	14.99
9	9	TARGET TONING: WORKOUT: USE OF STEEL SONY MUSIC ENTERTAINMENT	12.99
10	10	TRIPLE SARKING: HIGH CALIBRE BURN SONY MUSIC ENTERTAINMENT	12.99
11	11	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
12	12	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
13	13	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
14	14	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
15	15	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
16	16	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
17	17	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
18	18	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
19	19	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
20	20	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
21	21	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
22	22	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
23	23	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99
24	24	TRIPLE SARKING: NO WRESTLING ON THE WALKER IS PLATES SONY MUSIC ENTERTAINMENT	12.99
25	25	TRIPLE SARKING: GET UP & LEAVING SONY MUSIC ENTERTAINMENT	12.99

HOME VIDEO

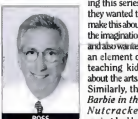
Barbie Returns In 'Rapunzel'

BY MORIA CORMACK

With the Tuesday (1) VHS/DVD release of *Barbie as Rapunzel*, Artisan Entertainment's Family Home Entertainment (FHE) and Mattel Entertainment are banking on the worldwide icon's continued appeal by spending 35% more on print and broadcast marketing and 43% more on retail impressions than they did on *Barbie in the Nutcracker*, the first title in the franchise.

Barbie as Rapunzel casts the famed childhood playmate as the long-traged fairytale heroine with a contemporary twist: She is the artist who paints her way out of her tower prison rather than waiting for a savior prince to climb up her hair.

The DVD contains extra features that serve as an art-history lesson, teaching viewers about paintings, artists, and painting techniques. FHE president Glenn Ross says, "When Mattel began producing this series, they wanted to make this about the imagination and also about an element of teaching kids about the arts." Similarly, the *Barbie in the Nutcracker* group had been



hind the scenes footage from the Scholastic American Ball. Both the VHS and DVD versions are priced at \$19.98.

The *Barbie as Rapunzel* campaign expands on many of the promotional components from Mattel's *Barbie in the Nutcracker*, which had a 94% sell-through rate and sales of more than 3.5 million units. Print ads started one week before street date, and Ross says they are expected to generate 260 million consumer impressions through the end of the year. TV spots also began airing on Nickelodeon and the Cartoon Network in August.

FHE is gaining new exposure for the discs as a result of the July shipment of 5 million *Barbie as Rapunzel* dolls, since its packaging promotes the video release. In return, FHE is highlighting the toy line through an insert in each video and DVD. A trailer of the title is featured on the Nov. 26 VHS release of the theatrical hit *Ice Age* (Fox).

FHE is also offering retailers a number of customized *Barbie as Rapunzel* point-of-purchase displays. Wal-Mart is placing the video in multiple sections of the store, including toy and electronic departments, while Toys 'R Us has already had advance screenings of the video.

David Nigdel, executive VP of merchandising for FHE Inc.—parent company of FAO Schwarz, the Right Start, and Zany Brains—says, "If our early run on the *Barbie as Rapunzel* toy product is any indication, [this release] will surpass the success of *Barbie in the Nutcracker* last year."

OCTOBER 5 2002 Billboard TOP MUSIC VIDEOS™

LAST WEEK	TITLE	Label/Distributing Label & Number	WEEKS ON CHART	PRICE
1	1	UTFRIDGE: NUMBER 1 (1) 2 Weeks At Number 1 MICKY WALKER MUSIC VIDEO DISTRIBUTION	2002	20.99
2	2	GO GO BLUE AMERICA: I'M A GAY (1) 2 Weeks At Number 1 MICKY WALKER MUSIC VIDEO DISTRIBUTION	2002	20.99
3	3	LOVE IN HAWAII: NUMBER 1 (1) 2 Weeks At Number 1 MICKY WALKER MUSIC VIDEO DISTRIBUTION	2002	20.99
4	4	WORKSHOP: ALPHA BROTHERS SONY MUSIC ENTERTAINMENT	2002	14.99
5	5	HELL FREIZES OVER: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
6	6	M.O.L.: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
7	7	ROCK IN THE RAIN: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
8	8	DELIC: THE GREAT PERFORMANCES BOX SET SONY MUSIC ENTERTAINMENT	2002	29.99
9	9	EVOLVE: A SPECIAL MUSICAL VIDEO COLLECTION SONY MUSIC ENTERTAINMENT	2002	14.99
10	10	OUT OF HEART (INTO YOUR HEAD): I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
11	11	MORNING VIEW SESSIONS: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
12	12	LOVERS LIE: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
13	13	THE ONE NIGHT ONLY: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
14	14	LIVE IN SMOKE TOUR: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
15	15	SUPERNATURAL LIVE: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
16	16	LIVE AT BUCKRAM: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
17	17	THE DEFINITIVE COLLECTION: I AM... SONY MUSIC ENTERTAINMENT	2002	24.99
18	18	ALL ACROSS EUROPE: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
19	19	POPOZYSEY LIVE: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
20	20	ALL THE TIME IN THE WORLD: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
21	21	ELEVATION TOUR 2001: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
22	22	LISTERIA SUPPORTED: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
23	23	MTV UNPLUGGED SHAKIRA: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
24	24	LIVE FROM HEATH TOWN: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
25	25	VIDEO DRAMAITS HTS HISTORY: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
26	26	SAUNAL: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
27	27	THE CONCERT FOR NEW YORK CITY: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
28	28	LIVE IN LAS VEGAS: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
29	29	THE DANCE: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
30	30	MUSIC IN HIGH PLACES LIVE IN HAWAII: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
31	31	BETWEEN THE VEILS LIVE: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
32	32	LIVE IN PARIS: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
33	33	THE VIDEOS 1980-2001: I AM... SONY MUSIC ENTERTAINMENT	2002	24.99
34	34	LIVE 2001: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
35	35	WE WILL ROCK YOU: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
36	36	DEATH RAMP UNLOCK: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
37	37	HISTORY ON FILM VOLUME 1: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
38	38	LIVE IN NEW YORK CITY: I AM... SONY MUSIC ENTERTAINMENT	2002	14.99
39	39	SAVAGE CATCH WORLD: I AM... SONY MUSIC ENTERTAINMENT	2002	24.99

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BEHIND THE BATTLE

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over the Counter

by Geoff Mayfield

'BELIEVE' IT: Disturbed's second album, *Believe*, storms the No. 1 slot on The Billboard 200 with Nielsen-week sales of 284,000 units, according to first-week SoundScan. It's the second time in four weeks that a band's sophomore set invades the top 10, following Coldplay's bow at No. 5 in the Sept. 14 issue. Another rocker, New Found Glory, made a similar splash when its second album started at No. 4 in the *Billboard* debut June 29.

In each of those three cases, the band's new album far exceeded the chart peak notched by its first. All three acts first hit stores in 2000, with Disturbed's *The Sickness*—which has sold 2.6 million to date—

peaking that year at No. 29. The following year, the first Coldplay peaked at No. 51, while New Found Glory's initial MCA release (after three earlier indie-releases) peaked at No. 107. Coldplay's earlier *Parachutes* has tallied 1.3 million to date, while *New Found Glory* has scanned 442,000.

Disturbed, which also runs 4-1 on Top Pop Catalog Albums (top 30%), is obviously the biggest fish in this school, but all three managed to do what a label hopes a rock band will accomplish with its first album: cultivate a large following that will be eager to snap up the next one. All too often, that mission misses its mark.

Another anticipated sophomore release reaches the top 10, as Lifehouse begins at No. 7 with 74,000 units. Like Disturbed, its 2000 outing sold more than 2 million copies. Keeping those bands company are a sampler from Ludacris' *Disturbing Tha Peace* (No. 6, 95,000 units) and the latest by smooth jazz Kenny G (No. 9, 61,000). The latter marks the saxophonist's seventh visit to the big chart's top 10.

ELVIS RE-ENTERS THE BUILDING: Borrowing a page from the playbook in which Capitol enjoyed huge sales with a collection of No. 1 singles by the Beatles, RCA is poised to lead next issue's *Billboard* 200 with an anthology of Elvis Presley chart-toppers (*Billboard*, Aug. 24). Based on first-day sales, the label projects the title will ring at least 400,000 in its first week, and based on the end-of-week sales that the Beatles' 7 rallied during its 2000 opener, it thinks the Presley set even has a shot to open with a half-million or more.

India.Arie, whose rookie album bowed last

year at No. 10 and built its way back into the top 20 earlier this year on the strength of seven Grammy Award nominations, is also set for a strong bow. Her second album has a shot at topping 100,000 in its first week and is a sure bet to start inside the top 10.

Meanwhile, we welcome back Natalie Cole, whose *Very* debut bowed in the big chart at No. 32—her highest rank to date list since 1996's *Stardust* hit No. 10. Her reunion with label chairman and producer Tommy LiPuma nets her third No. 1 on Top Jazz Albums, while the Chieftains' latest *RCA Victor* outing earns the act's fourth No. 1 on Top World Music Albums, entering the big chart at No. 91.

VIVA LA MUSICA: Enrique Iglesias' first Spanish-language album in four years and ripples from the Latin Grammy Award's Sept. 18 telecast lend a Latin flavor to this issue's *Billboard* 200 and Heatseekers charts.

Despite a 45% drop in viewership from the inaugural CBS telecast in 2000 (see *Latin Notes*, page 47), the awards show delivered several sales spikes—including two for show opener Marc Anthony, who sees his latest English release skip 123-102 on the big chart (up 29%) and his latest Spanish title advance 18-12 on Top Latin Albums (up 80%). Jaunes, who performed on the show with Nelly Furtado, gets an 89% lift, good for a bow on The *Billboard* 200 and a 14-2 ride on Heatseekers.

Sales more than double for an album of nominated tracks, which enters the big chart at No. 181, and for triple winner Alejandro Sanz, who re-enters Heatseekers at No. 37. The latter chart also sees Latin Grammy act for Thalia, Sin Bandera, Celia Cruz, and Vicente Fernandez at Nos. 27, 40, 42, and 43, respectively.

Meanwhile, Iglesias' first album of new songs en español since his 1998 title *Cosas del Amor* makes chart history as it enters The *Billboard* 200 at No. 12—the highest-ever rank for an all-Spanish album (49,000 units). Anthony's 2001 set *Libre* and Luis Miguel's 1997 outing *60*—*romances* each sold more in their first weeks, but neither ranked as high as Iglesias' new *Quizas*, his first album for Universal Latino since leaving Fonovisa. In the interim, his first label has released two compilations, and he has released two English-language albums for Interscope, including last year's *Escape*, which reached No. 2.



Singles Minded

by Steve Pietrolungo, Mital Patel, Wade Jessen

MOMENTOUS: Kelly Clarkson makes the record-setting leap to No. 1 on The *Billboard* Hot 100 (see *Chart Beat*, page 6), as "A Moment Like This" climbs 52-1. "Moment" scans 236,000 units, the largest one-week total since "Heartbreaker" by Mariah Carey Featuring Jay-Z moved 271,000 pieces in the Oct. 9, 1999, issue.

After taking a slight dip in airplay last week, "Moment" rebounds and moves 60-40 on the Hot 100 Airplay chart, with an audience gain of 12 million (46%) for a total of 37 million listener impressions. That is the third-lowest total for a No. 1 on the Hot 100 since the chart was revamped to include airplay-only tracks in December 1998. R. Kelly and Cedric the Entertainer topped the chart in the first week of the reconfigured Hot 100 with "I'm Your Angel," which had a total audience of 35.7 million. Not long after, Britney Spears hit No. 1 with "Baby... One More Time" in the Jan. 30, 1999, issue, with an even lower total of 35 million. "Baby" eventually did reach 67 million in audience to peak at No. 8 on Hot 100 Airplay.

The 86-to-14 ratio of sales points to airplay points of "Moment" is the highest since the December 1998 conversion. "Angel" had an 81-to-19 split in favor of sales in the last week of its No. 1 run in January 1999. Considering that No. 1 is in 2002 have posted an average ratio of 97-to-3 in favor of airplay, this turnaround is long overdue. "Moment"



is second No. 1 of 2002 available for purchase on CD.

Following in the wake of "Your Love," with the methodology unveiled at the start of the 1999 chart year, the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts no longer list two-song entries. Sales of singles with more than one current song will be linked to the track with the most airplay to date. In this case, "Moment" outpaces "Before," 2.783 detections to 108. Airplay for "Before" may increase after Clarkson sang the track on Fox's *American Idol* in Vegas special and *The Tonight Show*. MTV also aired a *Making the Video* episode for "Before" Sept. 23, followed two days later by Clarkson's visit to *Total Request Live*. "Before" is eligible to chart independently on the Hot 100 if it garners enough radio audience. If so,

both "Moment" and "Before" will be listed together on the Hot 100 Singles Sales chart.

OFF THE WAGON: Tegan Tracy Byrd celebrates his 10th anniversary on our charts with his top Hot Country Singles & Tracks in more than four years. Byrd's woody party anthem "Ten Rounds With Jose Cuervo" recovers from a spin deficit of 113 detections last issue to conquer with an increase of 479 spins. Byrd first topped the chart nine years ago with "Holid in Heaven."

The once-celebrated drinking song has been a rarity in country's more conservative modern era, and the chart that once sported such massive hits dealing with inebriation as Webb Pierce's 12-week No. 1, "There Stands the Glass," and George Jones' classic "White Lightning" has only seen four such chart-toppers in the past decade. Most recently, Garth Brooks claimed No. 1 singles with "Two Pina Colodas" in May 1998 and "Longneck Bottle" in December 1997. The other two are David Lee Murphy's "Dust on the Bottle" (1995) and John Anderson's "Straight Tequila Night" (1992).

RHYTHM AND ROCK: N Sync crooner Justin Timberlake steps out on the right foot with his solo set, as lead single "Like I Love You" bounds 88-67 on Hot R&B/Hip-Hop Singles & Tracks and 26-17 on the Hot 100. "Like" skyrockets 55-16 on the Hot R&B/Hip-Hop Singles Sales chart and earns the Greatest Gender/Sales distinction. Completing the picture, "Like I Love You" bows at No. 72 on the Hot R&B/Hip-Hop Airplay chart with an 80% increase in audience. This single will be the third showing from Timberlake on the R&B/Hip-Hop chart, following "N Sync's 'Gone,'" which peaked at No. 14, and "Girlfriend" featuring Nelly, which reached No. 23. His album, *Justified*, hits stores Nov. 5. Nickelback moves into the No. 1 spot on Mainstream Rock Tracks with "Never Again," giving lead singer Chad Kroeger his third No. 1 song of 2002. Kroeger's "Hero" (with Josey Scott) hit No. 1, as did Nickelback's "Too Bad." Kroeger becomes the first artist since 1992 to top the Mainstream chart three times in one calendar year. Two acts did so that year, as the Black Crowes had four No. 1 songs, while U2 reached the summit with three tracks.



Sales data compiled by
Nielsen
SoundScan

WEEK	LAST WEEK	PEAK	ARTIST		TITLE	WEEKS ON CHART	LAST WEEK	PEAK	ARTIST		TITLE	WEEKS ON CHART
			NAME	NUMBER/CONTRIBUTING LABEL					NAME	NUMBER/CONTRIBUTING LABEL		
1	1	1	DISTURBED	NUMBER 1/HOT SHOT DEBUT	Believe	1	51	70	QUEENS OF THE STONE AGE	Songs for the Deaf	17	
2	1	1	DIXIE CHICKS		Home	1	42	79	OUR LADY PEACE	Gracily	9	
3	2	3	AVRIL LAVIGNE		Let Go	2	48	54	R.O.D. A	Satellite	6	
4	4	16	NELLY		Nellyville	1	83	56	ENRIQUE IGLESIAS A	Escape	2	
5	3	2	EMINEM		The Eminem Show	1	57	47	AEROSMITH	O, Yeah! Ultimate Aerosmith Hits	4	
6	5	2	VARIOUS ARTISTS	Ludacris Presents Outroing The Peace: Golden Grain	The Peace	6	87	40	TRUSTCOMPANY	The Lonely Position Of Neutral	11	
7	6	5	LIFESHOES		Stawley Climbié	7	58	58	MARTINA MCBRIDE	Greatest Hits	5	
8	7	6	NORAH JONES		Come Stay With Me	6	87	49	JARON CARTER	Another Earthquake	18	
9	8	5	KENNY G		Paradise	9	40	55	CELINE DION A	A New Day Has Come	1	
10	5	11	TOBY KEITH		Unleashed	1	61	60	KORIN	Uncoverables	2	
11	6	5	BRUCE SPRINGSTEEN		The Rising	1	62	35	KIDZ BOP KIDS	Kidz Bop 2	37	
12	8	7	ENRIQUE IGLESIAS		Outtas	12	43	52	VARIOUS ARTISTS	Gleanings: Superior Artists Sing Disney...Their Way!	61	
13	8	7	COLDPLAY		A Rush Of Blood To The Head	5	64	54	LEE ANN WOMACK	Something Worth Leaving Behind	16	
14	11	8	VARIOUS ARTISTS		New 19	2	61	46	EVA CASSIOY	Imagine	32	
15	9	10	CLIPSE		Lord Willia'	4	66	70	MARIO	Merio	9	
16	14	16	PINK		Misundead	6	74	78	NICKEL CREEK	This Side	18	
17	10	12	JAMES TAYLOR		October Road	6	67	88	BIG TYMERS	Hard Rock	1	
18	13	13	LINKIN PARK		[Reanimation]	2	69	76	NICKELBACK A	Silver Side 4	2	
19	15	19	JOHN MAYER		Room For Squares	15	70	65	DANIEL BENSIGFIELD	Gotta Get Thru This	41	
20	17	18	ASHANTI		Ashanti	1	71	66	STONE SOUR	A Googler And A Gentleman	6	
21	12	9	EVE		Eve-olution	6	72	38	STYLES	Completely	23	
22	18	11	JOHN MAYER		Inside Words (EP)	22	83	89	AMERIE	All I Have	9	
23	21	8	LIL' FIP		Underground Legend	12	76	90	MUSIQ	Justine (Last Listen)	1	
24	19	20	TRICK DADDY		Thug Holiday	6	75	56	PLAY	Play (EP)	74	
25	20	16	DAVE MATTHEWS BAND A		Busted Stuff	1	76	58	VARIOUS ARTISTS	P. Diddy & Bad Boy Records Present...We Invented The Remix	1	
26	21	25	JOSH GROBAN		Josh Groban	8	77	69	FRED HAMMOND	Speak Three Things: PUL Chapter 3	38	
27	26	26	THE WINES		Highly Evolved	11	78	75	LUDACRIS A	Word Of Moud	3	
28	21	19	RED HOT CHILI PEPPERS		By The Way	2	79	66	LINCOLN PARK A	The Very Best Of Chicago: Only The Beginning	38	
29	31	3	SOUNDTRACK		Berserker	29	70	77	CHICAGO	Revelacion De Amor	22	
30	23	27	SHeryl CROW		C'mon, C'mon	2	81	85	MANA	Jimmy Eat World	31	
31	24	24	SYSTEM OF A DOWN A		Toxicity	1	82	54	JIMMY EAT WORLD	Sticks and Stones	4	
32	28	1	NATALIE COLE		Aut A Woman Who Knows	32	83	71	NEW FOUND GLORY	Rebirth	14	
33	29	28	KENNY CHESNEY		No Shoos, No Shirt, No Problems	1	84	32	KEITH SWEAT	So Much Shouting/So Much Laughing	32	
34	34	44	CREED A		Weathered	1	85	39	THEORY OF A DEADMAN	Theory Of A Deadman	85	
35	24	3	SOUNDTRACK		XXX	9	86	29	REBECCA LYNN HOWARD	Forgive	26	
36	27	28	SCARFACE		The Fix	4	87	106	KID ROCK	Cedry	7	
37	41	44	SHAKIRA		Laundry Service	3	88	74	SOUNDTRACK	A Walk To Remember	34	
38	33	36	NAPPY ROOTS		Wayneville, Chicken & Griz	24	89	48	VARIOUS ARTISTS	Totally Hits 2002	2	
39	25	22	TRINA		Diamond Princess	14	90	77	THE CHEFTAINS	Down The Old Plank Road/The Nashville Sessions	91	
40	36	40	VANESSA CARLTON		Be Not Nobody	5	91	68	MONTGOMERY GENTRY	My Town	26	
41	42	45	NO DOUBT		Rock Steady	9	92	67	MICHAEL W. SMITH	Worship	20	
42	45	51	FUDDLE OF MUDD A		Come Closer	9	93	68	THE WHITE STRIPES	White Blood Cells	61	
43	39	39	SOUNDTRACK		O Brother, Where Art Thou?	1	94	82	ANI DIFRANK	They Missed	33	
44	37	30	BEEBEE MAN		Tropical Storm	18	95	66	KHIA FEATURING OSD	Incredible	20	
45	52	53	JACK JOHNSON		Brushfire Fairytales	34	96	84	MARY MARY	Lizzie McGeary	97	
46	51	36	ALAN JACKSON A		Drive	1	97	108	SOUNDTRACK	Let Freedom Ring: Live From Congress	35	
47	60	60	CAM'RON		Come Home With Me	2	98	55	BILL & GLORIA GATHER AND THEIR HOMEcoming FRIENDS	Monsta Jam	22	
48	51	59	MICHELLE BRANCH		The Spirit Room	28	99	92	VARIOUS ARTISTS	Let It Speak	35	
49	37	8	ANGIE MARTINEZ		Animal House	11	100	85	AIMEE MANN			

WEEK	LAST WEEK	ALBUM	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	Title	WEEK POSITION	LAST WEEK		WEEK POSITION	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	Title	WEEK POSITION
							LAST WEEK	MOVES					
101	96	87	VARIOUS ARTISTS	Snoop Dogg Presents... Doggy Style Atlanta, Welcome To The House, Vol. 1		10	815	62	25	AARON TIPPIN	Strays & Stripes	62	
102	123	117	MARC ANTHONY		Mandel	5	818	149	339	SOUNDTRACK ▲	Strak	28	
103	103	101	HOOBASTANK		Hoobastank	25	153	185	131	CONJUNTO PRIMAVERA	Pardonne Mi Amer	117	
104	97	92	KYLIE MINOGUE		Fever	3	914	143	241	BRANDY ▲	Full Moon	20	
105	44	3	BILL & GIGI GATHER and their HOMECOMING FRIENDS	Get Back America: Live From Carnegie Hall		44	1187	152	110	JIM BRICKMAN	Love Songs & Lullabies	73	
106	90	95	PROJECT PAT		Laysa Da Smack Down	12	156	139	131	AVANT ▲	Ecstasy	6	
107	108	7	OK GO		On	107	140	127	23	SOUNDTRACK ▲	I Am Sam	20	
108	111	99	TIM MCGRAW ▲		Greatest Hits	4	138	187	3	INTERPOL	Toro De The Bright Lights	155	
109	95	80	THE HIVES		Veni Vidi Vici	63	159	160	155	SOUNDTRACK ▲	Movie Hoops	3	
110	78	72	VARIOUS ARTISTS	Inv Guit Presents The Inc		3	140	142	136	DEFAULT	The Fallout	51	
111	102	90	SOUNDTRACK		Danny's Life & Sinch	11	163	170	175	TRUTH Hurts	Truthfully Speaking	5	
112	89	55	JIMMY FALLON		The Bathroom Walk	47	162	144	128	JA RULE ▲	Face In Love	1	
113	84	8	LIL WAYNE		500 Degreez	6	163	154	154	TIM MCGRAW ▲	Set The Circle Down	2	
114	106	100	VARIOUS ARTISTS		Now 9	1	164	158	157	THE FLAMING LIPS	You're Batter The Pink Boots	50	
115	104	85	COUNTING CROWS		Hard Candy	5	168	158	158	GEORGE STRAIT	The Road Less Traveled	9	
116	107	106	DJ SAMMY		Heaven	67	164	9	107	DIRTY Vegas	X	11	
117	105	91	DIRTY Vegas		Dirty Vegas	7	162	147	20	DEF LEPPARD	All The Time In The World	86	
118	99	98	BOYZ II MEN		Full Circle	10	165	145	145	JUMPS	GuitarFreak	4	
119	100	73	N'E-R-D		In Search Of...	56	169	157	173	GOO GOO DOLLS	8701	4	
120	111	118	VARIOUS ARTISTS	Reggae Gold 2002		112	170	160	149	USHER ▲	Mesquero	6	
121	109	104	N.O.R.E.		Jam's Favorite	3	171	148	143	WYCLEF JEAN	The Beat Of Aista Baker	110	
122	137	4	VARIOUS ARTISTS	Radio Disney Jam: Vol. 5		122	172	178	150	ANITA BAKER	In The Sun	173	
123	194	4	ROD STEWART		The Very Best Of Rod Stewart	40	176	150	142	JANE MONHEIT	Black Shokets	45	
124	93	97	DEVIN		Just Trying To Live	61	175	163	120	BLAKE SHELTON	Break The Cycle	1	
125	113	112	INCUBUS		Morning View	2	176	171	158	STAIN'D ▲	Ultimate Manic Street Preachers	177	
126	110	114	THE BEATLES		1	1	177	168	1	BARRY MANLOW	Now You Know	107	
127	108	94	JUANES		Us Or Nothing	127	164	153	8	DOUG MARICSH	30 Seconds To Mars	107	
128	119	172	INDIA.ARIE		Acoustic Soul	10	168	143	38	30 SECONDS TO MARS	No More Drama (2002)	14	
129	115	119	ENTA		A Day Without Rain	2	180	182	1	MARY J. BLIGE	Duzel Live 2002	82	
130	127	133	KIRK FRANKLIN		The Roberts Di Kirk Frankie	4	181	189	3	VARIOUS ARTISTS	2002 Latin Grammy Nominees	181	
131	120	135	DARREL WORLEY		I Miss My Friend	21	182	175	146	VARIOUS ARTISTS	Part II	31	
132	121	111	BRITNEY SPEARS		Britney	1	183	191	19	BRAD PAGLEY	Men With A Memory	107	
133	134	132	ALICIA KEYS		Songs to a Minor	1	184	186	110	JOE NICHOLS	The Look Of Love	103	
134	105	58	BBKAK		Into Your Head	25	185	181	192	DIANA KRALL	Vicerezza	181	
135	126	121	KENNY CHESNEY		Greatest Hits	13	189	189	188	GILBERTO SANTA ROSA	Family Affairs I Live In Radio City Music Hall	127	
136	124	128	SEETHER		Decision	92	187	156	138	HEZELIA WALLER & THE LOVE FELLOWSHIP CRUSADE CHOR	Bore To Da 11	11	
137	109	8	ALI JARRAE		All I Got	137	188	185	23	CRIG DAVID	Mamma Mia!	249	
138	128	124	AALIYAH		Aaliyah	1	189	162	167	ORIGINAL BROADWAY CAST RECORDING	Legacy...Hymns & Faith	161	
139	123	113	THE STROKES		Is This It	33	190	187	37	AMY GRANT	Box Car Racer	12	
140	125	102	PAPA ROACH		Lovestruck	2	191	183	74	BOX CAR RACER	Daylight	110	
141	135	126	B2K		B2K	2	192	185	134	DUNCAN SHEIK	Maledict	3	
142	138	135	COLDPLAY		Parachutes	51	193	186	128	WEezer	New Favorite	35	
143	119	120	TRIN-I-TEE 5-7		The Kiss	65	194	192	164	ALISON KRASSUP & UNION STATION	J To The L-O! The Remixes	1	
144	114	127	MERCYME		Almost There	67	198	177	170	JENNIFER LOPEZ	From Gioia	10	
145	131	116	SOUNDTRACK		Green Day The Dinosaur	25	196	187	184	311	Down The Road I Go	51	
146	124	109	SOUNDTRACK		Spider Man	4	197	172	152	TRAVIS TRITT	The Places You Have Come To Fear The Most	108	
147	153	171	BLINDSIDE		Silence	83	198	166	4	DASHBOARD CONFSSIONAL	Eric: The Very Best Of Love	81	
148	137	140	TOBY KEITH		Pull My Chain	9	199	174	153	ELVIS PRESLEY	Gols Of Grace	150	
149	133	123	DONELL JONES		Life Goes On	3	200	187	179	POINT OF GRACE	Songs Of Worship - Shout To The Lord	51	
150	150	163	KISS		The Very Best Of Kiss	52							

▲ Above the top graphic sales peak single... ■ Above the top graphic... (The rest of the fine print text is too small to transcribe accurately but follows the same structure as the provided image.)

OCTOBER 5
2002

Billboard HEATSEEKERS™

LAST WEEK 2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Sales data compiled by Nielsen SoundScan	Title	LAST WEEK 2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	OK GO [REPRISE] NUMBER 1/HOT SHOT DEBUT		1 Week At Number 1 Ok Go	19	BABY D [REPRISE]	Lil' Chopper Toy
2	JUANES [REPRISE]	\$ GREATEST GAINER	Un Dia Normal	21	THE BLIND BOYS OF ALABAMA [REPRISE]	Higher Ground
3	CONJUNTO PRIMAVERA [REPRISE]		Perdona Me Amor	35	THALIA [REPRISE]	Thalia
4	INTERPOL [REPRISE]		Turn On The Bright Lights	33	FINCH [REPRISE]	What Is It To Burn
5	JANE MONHEIT [REPRISE]		In The Sun	25	NO SECRETS [REPRISE]	No Secrets
6	DOUG MARTSCH [REPRISE]		Now You Know	41	BREAKING BENJAMIN [REPRISE]	Seratus
7	30 SECONDS TO MARS [REPRISE]		30 Seconds To Mars	16	LADYTRON [REPRISE]	Light & Magic
8	JOE NICHOLS [REPRISE]		Man With A Memory	18	SELESTER KINNEY [REPRISE]	One Beat
9	GILBERTO SANTA ROSA [REPRISE]		Vicereas	12	DANIEL RODRIGUEZ [REPRISE]	The Spirit Of America
10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR [REPRISE]		Family Affair II Live At Radio City Music Hall	34	CHAYANNE 2 [REPRISE]	Grandes Exitos
11	DASHBOARD CONFSSIONAL [REPRISE]		The Places You Have Come To Fear The Most	26	PILLAR [REPRISE]	Fireproof
12	THE HAPPY BOYS [REPRISE]		Trance Party (Volume Two)	5	CHRIS TOMLIN [REPRISE]	(Not To Us)
13	THE USED [REPRISE]		The Used	41	ALEJANDRO SANZ [REPRISE]	MTV Unplugged
14	JENNIFER PEÑA [REPRISE]		Libre	36	BANDA EL RECODO [REPRISE]	No Me Se Rajar
15	SUGARCULT [REPRISE]		Start Static	28	MURRODOLLS [REPRISE]	Beyond The Valley Of The Murderbolls
16	BEBO NORMAN [REPRISE]		Myself When I Am Real	37	SIN BANDERA [REPRISE]	Sin Bandera
17	SHADOWS FALL [REPRISE]		The Art Of Balance	30	BRIGHT EYES [REPRISE]	Lifted or The Story is In The Soul, Keep Your Ear To The Ground
18	AUDIOVENT [REPRISE]		Dirty Sexy Knights In Paris	32	CELIA CRUZ [REPRISE]	La Negra Tiene Tumbao
19	GOOD CHARLOTTE [REPRISE]		Good Charlotte	21	VICENTE FERNANDEZ [REPRISE]	Historia De Un Idolito Vol. 2
20	MR. LIP [REPRISE]		1 Phantom	42	WOMEN OF FAITH [REPRISE]	Joy, Grace, Love & Peace
21	BOY SETS FIRE [REPRISE]		Live Far Today (EP)	40	LOS ACOSTA [REPRISE]	Historia Musical: 30 Pagoditas
22	DROPPICK MURPHYS [REPRISE]		Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom	39	SUPREME BEINGS OF LEISURE [REPRISE]	Divine Operating System
23	LIBERATION [REPRISE]		Historia Musical	31	CAMOFLAUGE [REPRISE]	Keepin It Real
24	12 STONES [REPRISE]		12 Stones	50	THURSDAY [REPRISE]	Full Collapse
				19	SOMETHING CORPORATE [REPRISE]	Leaving Through The Window
				18	LAS KETCHUP [REPRISE]	Hijas Del Tomate

OCTOBER 5
2002

Billboard TOP INDEPENDENT ALBUMS™

LAST WEEK 2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Sales data compiled by Nielsen SoundScan	Title	LAST WEEK 2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
2	EVA CASSIDY [REPRISE]	NUMBER 1	2 Weeks At Number 1 Imagine	15	SELESTER KINNEY [REPRISE]	One Beat
3	NICKEL CREEK [REPRISE]		This Side	21	MACK 10 PRESENTS DA HOOD [REPRISE]	Mack 10 Presents Da Hood
4	ANI DIFRANCO [REPRISE]		So Much Shouting/So Much Laughter	25	ISRAEL KAMAKAWIWO'OLE [REPRISE]	Alone In Iz World
5	KHIA FEATURING DSD [REPRISE]		Thug Misses	26	BANDA EL RECODO [REPRISE]	No Me Se Rajar
6	AHMEE MANN [REPRISE]		Lost In Space	17	KRS-ONE [REPRISE]	The Mix Tapes
7	VARIOUS ARTISTS [REPRISE]		Reggae Gold 2002	23	BRIGHT EYES [REPRISE]	Lifted or The Story is In The Soul, Keep Your Ear To The Ground
8	CONJUNTO PRIMAVERA [REPRISE]	\$ GREATEST GAINER	Perdona Me Amor	24	SUPREME BEINGS OF LEISURE [REPRISE]	Divine Operating System
9	DASHBOARD CONFSSIONAL [REPRISE]		The Places You Have Come To Fear The Most	25	CAMOFLAUGE [REPRISE]	Keepin It Real
10	INTERPOL [REPRISE]		Turn On The Bright Lights	33	THURSDAY [REPRISE]	Full Collapse
11	DEFAULT [REPRISE]		The Fallout	47	JUANITA BLYNUM [REPRISE]	Behind The Veil: Morning Glory 2
12	JANE MONHEIT [REPRISE]	HOT SHOT DEBUT	In The Sun	30	BRALL [REPRISE]	Lay It Down
13	DASHBOARD CONFSSIONAL [REPRISE]		The Places You Have Come To Fear The Most	18	IN FLAME [REPRISE]	Reroute To Remain
14	ELVIS PRESLEY [REPRISE]		Elvis: The Very Best Of Love	31	THE RIDDLE [REPRISE]	Dance Mix NYC - Vol. 2
15	YING YANG TWINS [REPRISE]		Alley: The Return Of The Ying Yang Twins	32	VARIOUS ARTISTS [REPRISE]	Pina For Peace <- Take Action: Volume 2
16	SUGARCULT [REPRISE]		Start Static	30	FLOGGING MOLLY [REPRISE]	Drunken Lullabies
17	SHADOWS FALL [REPRISE]		The Art Of Balance	40	TAKING BACK SUNDAY [REPRISE]	Tell All Your Friends
18	MR. LIP [REPRISE]		1 Phantom	36	KELLY WILLIS [REPRISE]	Easy
19	DROPPICK MURPHYS [REPRISE]		Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom	38	SOUNDTRACK [REPRISE]	One Big Trip
20	LOS TEMERARIOS [REPRISE]		Una Lagrima No Basta	26	NEKO CASE [REPRISE]	Blekkedat
21	JOAN OSBORNE [REPRISE]		How Sweet It Is	41	VARIOUS ARTISTS [REPRISE]	Essential Underground Hip Hop 1
22	BABY D [REPRISE]		Lil' Chopper Toy	50	50 CENT [REPRISE]	Guess Who's Back?
23	VARIOUS ARTISTS [REPRISE]		Vers Warged Tour 2002 Compilation	43	DISCO BISCUITS [REPRISE]	Senior Boombas
24	DOLLY PARTON [REPRISE]		Halos & Horns	48	AMBER [REPRISE]	Naked
25	VARIOUS ARTISTS [REPRISE]		Punk - O Rama 7	37	MESHUGGAH [REPRISE]	Nothing
26	LADYTRON [REPRISE]		Light & Magic	50	DJ JAZZY JEFF [REPRISE]	The Magnificent
				29	PROMATIC [REPRISE]	Contro Music Presents Promatic

TOP INTERNET ALBUM SALES

LAST WEEK: 1
THIS WEEK: 1
WEEKS ON CHART: 1

ARTIST: JOHN MAYER
ALBUM: NUMBER 1
TITLE: Inside Your Head
WEEKS ON CHART: 22

LAST WEEK	THIS WEEK	ARTIST	ALBUM	TITLE	WEEKS ON CHART
1	1	JOHN MAYER	NUMBER 1	Inside Your Head	22
2	3	DIXIE CHICKS	Home	Home	2
3	2	JAMES TAYLOR	October Road	October Road	17
4	5	BRUCE SPRINGSTEEN	The Rising	The Rising	11
5	10	NORAH JONES	Come Away With Me	Come Away With Me	8
6	4	EVA CASSIDY	Imagine	Imagine	63
7	11	EVA CASSIDY	Songbird	Songbird	13
8	7	COLDPLAY	A Rush Of Blood To The Head	A Rush Of Blood To The Head	13
9	17	LIFEHOUSE	Stanley Climbball	Stanley Climbball	7
10	15	JOSH GROBAN	Josh Groban	Josh Groban	26
11	16	KENNY G	Forever	Forever	9
12	13	DISTURBED	Believe	Believe	1
13	14	NELLY	Nellyville	Nellyville	4
14	9	ARREE MANN	Last To Go	Last To Go	100
15	12	AVRIL LAVIGNE	Let Go	Let Go	3
16	18	DAVE MATTHEWS BAND	Busted Stuff	Busted Stuff	25
17	19	JOHN MAYER	Room For Squares	Room For Squares	19
18	22	EVA CASSIDY	Live At Blues Alley	Live At Blues Alley	-
19	25	EMINEM	The Eminem Show	The Eminem Show	5
20	21	SOUNDTRACK	O Brother, Where Art Thou?	O Brother, Where Art Thou?	43
21	14	EVA CASSIDY	Two After Two	Two After Two	17
22	6	ANI DIFRANCO	So Much Shouting/So Much Laughing	So Much Shouting/So Much Laughing	84
23	8	JACK JOHNSON	Brushfire Favorites	Brushfire Favorites	45
24	20	SHERYL CROW	C'mon, C'mon	C'mon, C'mon	30
25	20	NICKEL CREEK	This Side	This Side	65

The Internet Album Sales reflect physical albums only (not through Internet merchants, linked on-line data collected) by Nielsen SoundScan. Unlike new Billboard album charts, catalog hits are included on the Internet and SoundScan charts. ◆ Album with the greatest sales gain this week. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (500K). ◆ RIAA certification for net shipment of 1 million units (1 million). ◆ RIAA certification for net shipment of 10 million units (10 million). ◆ Number of album units (albums, 2 CD releases, 2 CD releases with DVD extras, 2 CD releases with DVD extras) by the number of discs and/or tapes. ◆ RIAA Latin awards: ◆ Certification for net shipment of 300,000 units (300K). ◆ Certification for net shipment of 600,000 units (600K). ◆ Certification for net shipment of 1,000,000 units (1 million). ◆ Certification for net shipment of 2,000,000 units (2 million). ◆ Certification for net shipment of 5,000,000 units (5 million). ◆ Certification for net shipment of 10,000,000 units (10 million).

TOP SOUNDTRACKS

LAST WEEK: 1
THIS WEEK: 2
WEEKS ON CHART: 1

ARTIST: BARBERSHOP
ALBUM: NUMBER 1
TITLE: Inside Your Head
WEEKS ON CHART: 2

LAST WEEK	THIS WEEK	ARTIST	ALBUM	TITLE	WEEKS ON CHART
1	2	BARBERSHOP	NUMBER 1	Inside Your Head	2
2	3	XXX	XXX	XXX	3
3	4	O BROTHER, WHERE ART THOU? A	O BROTHER, WHERE ART THOU? A	O BROTHER, WHERE ART THOU? A	4
4	1	A WALK TO REMEMBER	A WALK TO REMEMBER	A WALK TO REMEMBER	8
5	6	LIZZIE MCGRUE	LIZZIE MCGRUE	LIZZIE MCGRUE	6
6	5	DIANE VESPA	DIANE VESPA	DIANE VESPA	6
7	9	QUEEN OF THE DAMNED	QUEEN OF THE DAMNED	QUEEN OF THE DAMNED	9
8	7	SPIDER-MAN A	SPIDER-MAN A	SPIDER-MAN A	7
9	11	SHREK	SHREK	SHREK	11
10	12	I AM SAM	I AM SAM	I AM SAM	12
11	10	MOULIN ROUGE A	MOULIN ROUGE A	MOULIN ROUGE A	10
12	15	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	15
13	14	AUSTIN POWERS IN THE GOLDMEMBER	AUSTIN POWERS IN THE GOLDMEMBER	AUSTIN POWERS IN THE GOLDMEMBER	14
14	13	LIKE MIKE	LIKE MIKE	LIKE MIKE	13
15	16	BLUE CRUSH	BLUE CRUSH	BLUE CRUSH	16
16	17	BLADE 2	BLADE 2	BLADE 2	17
17	18	UNDISPUTED	UNDISPUTED	UNDISPUTED	18
18	20	SAVE THE LAST DANCE A	SAVE THE LAST DANCE A	SAVE THE LAST DANCE A	20
19	19	GREASE	GREASE	GREASE	19
20	18	SCOOBY-DOO	SCOOBY-DOO	SCOOBY-DOO	18
21	22	ROCK STAR	ROCK STAR	ROCK STAR	22
22	23	NOTTING HILL	NOTTING HILL	NOTTING HILL	23
23	24	JONAH: A VEGETABLES MOVIE	JONAH: A VEGETABLES MOVIE	JONAH: A VEGETABLES MOVIE	24
24	25	SPURT! SPURT! OF THE CIMARRON	SPURT! SPURT! OF THE CIMARRON	SPURT! SPURT! OF THE CIMARRON	25

TOP POP. CATALOG

LAST WEEK: 1
THIS WEEK: 1
WEEKS ON CHART: 1

ARTIST: DISTURBED
ALBUM: NUMBER 1 / GREATEST GAINER
TITLE: The Sickness
WEEKS ON CHART: 1

LAST WEEK	THIS WEEK	ARTIST	ALBUM	TITLE	WEEKS ON CHART
1	1	DISTURBED	NUMBER 1 / GREATEST GAINER	The Sickness	1
2	4	DIXIE CHICKS	Wide Open Spaces	Wide Open Spaces	2
3	6	RASCAL FLATTS	Rascal Flatts	Rascal Flatts	6
4	1	JAMES TAYLOR	Greatest Hits	Greatest Hits	1
5	3	EVA CASSIDY	Songbird	Songbird	3
6	4	DIXIE CHICKS	Fly	Fly	4
7	10	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	Greatest Hits	10
8	7	DEF LEPPARD	Vault - Greatest Hits 1980-1995	Vault - Greatest Hits 1980-1995	7
9	5	EMINEM	The Marshall Mathers LP	The Marshall Mathers LP	5
10	15	CREED	Human Clay	Human Clay	15
11	13	BOB MARLEY & THE WAILERS	Legend	Legend	13
12	11	SOUNDTRACK	Coyote Ugly	Coyote Ugly	11
13	10	KID ROCK	Devil Without a Cause	Devil Without a Cause	10
14	16	PINK FLOYD	Dark Side of the Moon	Dark Side of the Moon	16
15	18	LEE ANN WOMACK	I Hope You Dance	I Hope You Dance	18
16	12	ENYA	Paint The Sky With Stars - The Best Of Enya	Paint The Sky With Stars - The Best Of Enya	12
17	19	METALLICA	Metallica	Metallica	19
18	14	ABBA	Gold - Greatest Hits	Gold - Greatest Hits	14
19	22	TOBY KEITH	Greatest Hits Volume One	Greatest Hits Volume One	22
20	24	AC/DC	Back In Black	Back In Black	24
21	17	CELINE DION	All The Way...A Decade Of Song	All The Way...A Decade Of Song	17
22	35	NICKEL CREEK	Nickel Creek	Nickel Creek	35
23	18	3PAC	Greatest Hits	Greatest Hits	18
24	25	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits	Greatest Hits	25
25	15	PHIL COLLINS	...Hits	...Hits	15

◆ Album with the greatest sales gain this week. Catalog albums and 2-year-old titles that have fallen below No. 100 on the Billboard 200 or equivalent of other charts. Top Hits column reflects catalog weeks only as reported on the Billboard 200 and Top Pop Catalog Albums. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (500K). ◆ RIAA certification for net shipment of 1 million units (1 million). ◆ RIAA certification for net shipment of 10 million units (10 million). ◆ RIAA Latin awards: ◆ Certification for net shipment of 300,000 units (300K). ◆ Certification for net shipment of 600,000 units (600K). ◆ Certification for net shipment of 1,000,000 units (1 million). ◆ Certification for net shipment of 2,000,000 units (2 million). ◆ Certification for net shipment of 5,000,000 units (5 million). ◆ Certification for net shipment of 10,000,000 units (10 million).

LAST WEEK: 1
THIS WEEK: 2
WEEKS ON CHART: 1

ARTIST: SHANIA TWAIN
ALBUM: Come On Over
TITLE: Come On Over
WEEKS ON CHART: 1

LAST WEEK	THIS WEEK	ARTIST	ALBUM	TITLE	WEEKS ON CHART
1	2	SHANIA TWAIN	Come On Over	Come On Over	1
2	3	EMINEM	The Slim Shady LP	The Slim Shady LP	3
3	4	THE BEATLES	Abbey Road	Abbey Road	4
4	9	JIMI HENDRIX	Smash Hits	Smash Hits	9
5	8	CREED	My Own Prison	My Own Prison	8
6	28	EAGLES	Hell Freezes Over	Hell Freezes Over	28
7	22	THE BEACH BOYS	The Greatest Hits Volume 1: 20 Good Vibrations	The Greatest Hits Volume 1: 20 Good Vibrations	22
8	36	LYNYRD SKYNYRD	All Time Greatest Hits	All Time Greatest Hits	36
9	33	CAROLE KING	Tapestry	Tapestry	33
10	42	2PAC	All Eyez On Me	All Eyez On Me	42
11	24	HUMAN JOVI	Cross Road	Cross Road	24
12	43	3PAC	Sublime	Sublime	43
13	44	QUEEN	Greatest Hits	Greatest Hits	44
14	35	BRUCE SPRINGSTEEN	Greatest Hits	Greatest Hits	35
15	34	THE ROLLING STONES	Hot Rocks 1964-1971	Hot Rocks 1964-1971	34
16	41	RED HOT CHILI PEPPERS	California	California	41
17	40	SYSTEM OF A DOWN	System Of A Down	System Of A Down	40
18	39	SANTANA	Supernatural	Supernatural	39
19	44	NELLY	Country Grammar	Country Grammar	44
20	37	MADONNA	The Immaculate Collection	The Immaculate Collection	37
21	46	JOHN MELLENCAMP	The Best That I Could Do 1978-1988	The Best That I Could Do 1978-1988	46
22	41	POISON	Greatest Hits 1986-1996	Greatest Hits 1986-1996	41
23	38	INCUBUS	Make Yourself	Make Yourself	38
24	47	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	Chronicle The 20 Greatest Hits	47
25	45	FLEETWOOD MAC	Greatest Hits	Greatest Hits	45

◆ Album with the greatest sales gain this week. Catalog albums and 2-year-old titles that have fallen below No. 100 on the Billboard 200 or equivalent of other charts. Top Hits column reflects catalog weeks only as reported on the Billboard 200 and Top Pop Catalog Albums. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (500K). ◆ RIAA certification for net shipment of 1 million units (1 million). ◆ RIAA certification for net shipment of 10 million units (10 million). ◆ RIAA Latin awards: ◆ Certification for net shipment of 300,000 units (300K). ◆ Certification for net shipment of 600,000 units (600K). ◆ Certification for net shipment of 1,000,000 units (1 million). ◆ Certification for net shipment of 2,000,000 units (2 million). ◆ Certification for net shipment of 5,000,000 units (5 million). ◆ Certification for net shipment of 10,000,000 units (10 million).

Billboard MODERN ROCK TRACKS

Table with columns: LAST WEEK, TITLE, ARTIST, WEEKS AT NUMBER 1, and Artist. Lists tracks like 'AERIALS', 'BY THE WAY', 'PEAKER'.

Billboard MAINSTREAM ROCK TRACKS

Table with columns: LAST WEEK, TITLE, ARTIST, WEEKS AT NUMBER 1, and Artist. Lists tracks like 'NEVER AGAIN', 'AERIALS', 'PEAKER', 'SHE HATES ME'.

Billboard TOP 40 TRACKS

Table with columns: LAST WEEK, TITLE, ARTIST, WEEKS AT NUMBER 1, and Artist. Lists tracks like 'AERIALS', 'BY THE WAY', 'PEAKER', 'SHE HATES ME'.

Billboard ADULT CONTEMPORARY

Table with columns: LAST WEEK, TITLE, ARTIST, WEEKS AT NUMBER 1, and Artist. Lists tracks like 'A THOUSAND MILES', 'DO IT FOR LOVE', 'SUPERMAN IS NOT EASY'.

Billboard ADULT TOP 40 TRACKS

Table with columns: LAST WEEK, TITLE, ARTIST, WEEKS AT NUMBER 1, and Artist. Lists tracks like 'COMPLICATED', 'ONE LAST BREATH', 'WHERE ARE YOU GOING'.

Billboard TOP 40 TRACKS

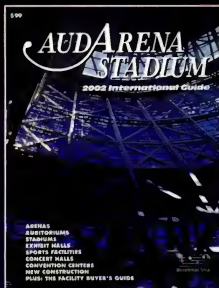
Table with columns: LAST WEEK, TITLE, ARTIST, WEEKS AT NUMBER 1, and Artist. Lists tracks like 'AERIALS', 'BY THE WAY', 'PEAKER', 'SHE HATES ME'.

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OCTOBER 5, 2002 Billboard HOT 100 AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST	WEEK	LAST WEEK	TITLE	ARTIST	WEEK	LAST WEEK	TITLE	ARTIST
1	1	Dilemma	JAY-Z	26	26	Heaven	HEAVEN	31	46	Running Away	THE NOTORIOUS B.I.G.
2	2	Genieva Lewis'	GENIEVA LEWIS	27	31	Beautiful Mess	BEAUTIFUL MESS	32	59	Where Would You Go	THE NOTORIOUS B.I.G.
3	3	Complicated	AMY POEHLER	28	15	Just A Friend 2002	JUST A FRIEND	33	45	By The Way	THE NOTORIOUS B.I.G.
4	4	Cleevon' Out My Closet	CLEEVON	29	26	Somebody Like You	SOMEONE LIKE THIS	34	32	American Chlid	THE NOTORIOUS B.I.G.
5	6	Dee Last Breath	DEE	30	23	Teo Reminds With Jose Cuevas	TEO	35	57	Oh Yeah!	THE NOTORIOUS B.I.G.
6	5	I Need A Girl (Part Two)	50 CENT	31	30	The Impassable	THE IMPASSABLE	36	34	Aericals	THE NOTORIOUS B.I.G.
7	7	My Me	MY ME	32	34	Down 4 U	DOWN 4 U	37	69	When The Last Time	THE NOTORIOUS B.I.G.
8	22	Work It	WORK IT	33	36	Cry	CRY	38	64	Landside	THE NOTORIOUS B.I.G.
9	12	More B***	MORE B***	34	37	Pi: Folio	PI: FOLIO	39	61	My Demotion (Tranz)	THE NOTORIOUS B.I.G.
10	8	Just Like A Pill	JUST LIKE A PILL	35	34	The Middle	THE MIDDLE	40	65	7 Days	THE NOTORIOUS B.I.G.
11	7	Hot In Herp	HOT IN HERP	36	23	Here	HERE	41	67	I Keep Looking	THE NOTORIOUS B.I.G.
12	11	Notkin'	NOTKIN'	37	32	Seak Up The Son	SEAK UP THE SON	42	53	Unbreak	THE NOTORIOUS B.I.G.
13	10	Happy	HAPPY	38	35	Stiny	STINY	43	—	These Days	THE NOTORIOUS B.I.G.
14	13	Gotto Get Thru This	GETTO GET THRU THIS	39	—	Love Yourself	LOVE YOURSELF	44	—	The Game Of Love	THE NOTORIOUS B.I.G.
15	14	#1 Got2 Get	#1 GOT2 GET	40	40	A Moment Like This	A MOMENT LIKE THIS	45	42	Burnin' Up	THE NOTORIOUS B.I.G.
16	15	Low Life	LOW LIFE	41	43	Goodbye (feat. Jay-Z)	GOODBYE	46	59	I Don't Wanna Get Close To You	THE NOTORIOUS B.I.G.
17	19	I Trade It All	I TRADE IT ALL	42	44	Goodnight	GOODNIGHT	47	63	Two Wings	THE NOTORIOUS B.I.G.
18	25	Like I Love You	LIKE I LOVE YOU	43	40	Ordinary Day	ORDINARY DAY	48	70	Prayer	THE NOTORIOUS B.I.G.
19	16	I Can't 4 U	I CAN'T 4 U	44	42	Getaway Day	GETAWAY DAY	49	73	Stein	THE NOTORIOUS B.I.G.
20	17	A Thousand Miles	A THOUSAND MILES	45	41	Where Are You Going	WHERE ARE YOU GOING	50	—	She'll Leave You With A Smile	THE NOTORIOUS B.I.G.
21	29	Underneath It All	UNDERNEATH IT ALL	46	40	The Good Stuff	THE GOOD STUFF	51	56	Coming 0' The Ice, With Ice The The Alps	THE NOTORIOUS B.I.G.
22	21	Good Times	GOOD TIMES	47	59	I Miss My Friend	I MISS MY FRIEND	52	—	Who's Your Daddy?	THE NOTORIOUS B.I.G.
23	24	Shine Day	SHINE DAY	48	48	Somebody Out There	SOMEbody OUT THERE	53	75	Don't Know Why	THE NOTORIOUS B.I.G.
24	20	No Such Thing	NO SUCH THING	49	51	Work In Progress	WORK IN PROGRESS	54	48	Flak	THE NOTORIOUS B.I.G.
25	27	Baby	BABY	50	48	Divvy	DIVVY	55	72	Electrical Swan	THE NOTORIOUS B.I.G.

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OCTOBER 5, 2002 Billboard HOT 100 SINGLES SALES

WEEK	LAST WEEK	TITLE	ARTIST	WEEK	LAST WEEK	TITLE	ARTIST	WEEK	LAST WEEK	TITLE	ARTIST
1	1	A Moment Like This	DIAN GARDEN	26	26	Gracie!	GRACIE	31	40	Hot In Herp (CD)	THE NOTORIOUS B.I.G.
2	2	Don't Mess With My New	50 CENT	27	—	Love Yourself	LOVE YOURSELF	32	51	Just A Friend 2002 (CD)	JUST A FRIEND
3	3	The Star Spangled Banner	THE STAR SPANGLED BANNER	28	23	Getaway Day	GETAWAY DAY	33	48	By The Way	THE NOTORIOUS B.I.G.
4	4	All The Things She Said	ASIA	29	21	Full Moon	FULL MOON	34	49	Can't Fight The Moonlight	THE NOTORIOUS B.I.G.
5	4	A Little Love Conversation	A LITTLE LOVE CONVERSATION	30	—	Like I Love You	LIKE I LOVE YOU	35	48	The Impassable	THE IMPASSABLE
6	3	Long Time Gone	LONG TIME GONE	31	14	Reveee	REVEEE	36	54	More B***	MORE B***
7	6	For All Time	FOR ALL TIME	32	19	When The Last Time	WHEN THE LAST TIME	37	52	Song For The Lonely	THE NOTORIOUS B.I.G.
8	5	Papa Don't Preach	PAPA DON'T PREACH	33	11	God Bless The USA	GOD BLESS THE USA	38	55	Solder's Heart	THE NOTORIOUS B.I.G.
9	5	Two Wings	TWO WINGS	34	30	Me U Want	ME U WANT	39	59	Just Like A Pill	JUST LIKE A PILL
10	19	The Rising	THE RISING	35	25	What's Them Girls Do	WHAT'S THEM GIRLS DO	40	72	Why Don't We Fall In Love	THE NOTORIOUS B.I.G.
11	13	Rise Again	RISE AGAIN	36	24	Heck 'N' Lady	HECK 'N' LADY	41	41	Crow Dopey	THE NOTORIOUS B.I.G.
12	27	Games The Light	GAMES THE LIGHT	37	34	Give It To Me	GIVE IT TO ME	42	—	Oh Yeah!	THE NOTORIOUS B.I.G.
13	—	Breakstar	BREAKSTAR	38	44	Hey Me	HEY ME	43	61	Who's Your Daddy?	THE NOTORIOUS B.I.G.
14	12	Yin Yin Go Go Night	YIN YIN GO GO NIGHT	39	—	Wavin' For The D	WAVIN' FOR THE D	44	—	Underneath It All	UNDERNEATH IT ALL
15	15	How Are Now (Full Circle)	HOW ARE NOW (FULL CIRCLE)	40	36	Don't Want To Mess A Thing	DON'T WANT TO MESS A THING	45	—	To The Streets	THE NOTORIOUS B.I.G.
16	16	Light, Camera, Action!	LIGHT, CAMERA, ACTION!	41	31	Slow Down	SLOW DOWN	46	—	Rocky Top '98	THE NOTORIOUS B.I.G.
17	14	Day + Night	DAY + NIGHT	42	33	Guiltweed	GUILTWEED	47	75	In Da Walk	THE NOTORIOUS B.I.G.
18	20	Out Of My Heart (Into Your Head)	OUT OF MY HEART (INTO YOUR HEAD)	43	37	Complicated	COMPLICATED	48	58	Elvis' A Got A Temper	THE NOTORIOUS B.I.G.
19	18	Over The Years	OVER THE YEARS	44	45	Let's Get Better	LET'S GET BETTER	49	53	America The Beautiful	THE NOTORIOUS B.I.G.
20	42	It's The Weekend	IT'S THE WEEKEND	45	—	That's Just Assin	THAT'S JUST ASSIN	50	69	Big Pappa/Warrior	THE NOTORIOUS B.I.G.
21	28	Go Only Know	GO ONLY KNOW	46	42	Heads In The Clouds	HEADS IN THE CLOUDS	51	48	A New Day Has Come	THE NOTORIOUS B.I.G.
22	17	Whenever You Will Go	WHENEVER YOU WILL GO	47	47	Therese B. Big	THERESE B. BIG	52	55	U Don't Have To Call	THE NOTORIOUS B.I.G.
23	19	Sex, Money, & Music	SEX, MONEY, & MUSIC	48	38	Hot In Herp (Single)	HOT IN HERP (SINGLE)	53	—	Love 0' My Life (Are You In My Life)	THE NOTORIOUS B.I.G.
24	22	Don't Really Know	DON'T REALLY KNOW	49	56	I've Got You	I'VE GOT YOU	54	70	Reggae Tastes So Sweet	THE NOTORIOUS B.I.G.
25	29	Up Against The World	UP AGAINST THE WORLD	50	—	My First Love	MY FIRST LOVE	55	—	I Should Be Sincere	THE NOTORIOUS B.I.G.

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N Nielsen
SoundScan
The most popular singles and tracks, as ranked by radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and airplay from select non-terrestrial radio stations.

LAST WEEK	THIS WEEK	TWO WEEKS AGO	TITLE		ARTIST	PEAK POSITION	WEEKS ON CHART	LAST WEEK	TWO WEEKS AGO	TITLE		ARTIST	PEAK POSITION	WEEKS ON CHART
			PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL			
			TOP NUMBER 1 GREATEST GAINER/SALES											
52	60		1	A MOMENT LIKE THIS	Kelly Clarkson	1	40	30	1	MISS MY FRIEND	Derry (W) Warley	28	28	
1	1		1	DILEMMA	Nelly Featuring Kelly Rowland	1	43	43	1	WORK IN PROGRESS	Alan Jackson	51	51	
2	2		2	GANGSTA LOVIN'	Eve Featuring Alicia Keys	2	62	66	1	BY THE WAY	Red Hot Chili Peppers	34	34	
3	3		4	COMPLICATED	Ariell L'Amigo	2	54	72	2	WHERE WOULD YOU BE	Maxine McBridge	53	53	
4	4		5	CLEANIN' OUT MY CLOSET	Enimem	4	55	63	3	AMERICAN CHILD	Phai Vassar	54	54	
5	6		6	ONE LAST BREATH	Dread	6	59	66	4	OBJECTION (TANG0)	Skavins	55	55	
7	5		7	I NEED A GIRL (PART TWO)	D'Baby & Ginuwine Featuring Leon, Marlo, Wanya & Ruqaiya	4	97	58	5	OH YEAH!	Big Tymers Featuring Tattler, Beas & Gotti	56	56	
11	18		8	HEY MA	Cam'ron Featuring Juicy J, Santitas, Froeway, Zekay & Taya	8	57	80	7	MEN & MATE	System & A-Trak	55	55	
9	9		9	JUST LIKE A PILL	Enimem	8	59	67	6	WHEN THE LAST TIME	Diplo	58	58	
10	13		10	MOVE **TH U	Ludacris Featuring Mystikal & Inezham 28	10	58	76	5	LANDSIDE	Ozisa Chicks	59	59	
24	42		GREATEST GAINER/AIRPLAY											
2	5		11	WORK IT	Missy "Missudemeanor" Elliott	11	62	51	12	TWO WHONGS	Wyclef Jean Featuring Ciccone Eddy	63	63	
7	5		12	HOT IN HERRE	Nelly	12	63	69	9	MY TOWN	Mungo Jerry	68	68	
10	11		13	GOTTA GET THRU THIS	Oswald Bedingfield	10	50	37	10	I KEEP LOOKING	Sara Evans	35	35	
9	8		14	HAPPY	Ashanti	14	56	48	8	UNBROKEN	Ten Monroe	26	26	
15	19		15	IF I COULD GO!	Angie Martinez Featuring LL & Scarra	15	66	66	7	THE GAME OF LOVE	Senties Featuring Michelle Briscoe	66	66	
16	12		16	NOTHIN'	N.O.R.E.	10	67	67	11	THESE DAYS	Rascal Flatts	67	67	
26	27		17	LIKE I LOVE YOU	Justin Timberlake	17	63	69	13	BURNIN' UP	Fath Evans Featuring Missy "Missudemeanor" Elliott	60	60	
27	35		18	UNDERNEATH IT ALL	No Doubt Featuring Layla Lane	18	69	76	14	STOLE	Kelly Rowland	69	69	
19	22		19	I CARE 4 U	Aiysha	19	70	71	15	PRAYER	Bowling	70	70	
20	21		20	TRADE IT ALL	Felousious Featuring P. Diddy & Jagged Edge	20	74	74	16	SHE LL LEAVE YOU WITH A SMILE	George Strait	71	71	
28	45		21	LUV U BETTER	LL Cool J	21	62	62	17	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)	Toby Keith	75	75	
22	23		22	GOOD TIMES	Styler	22	78	78	18	DON'T KNOW WHY	Norah Jones	23	23	
34	47		23	SHAKE IT UP	Ariell L'Amigo	23	74	74	19	WING'S YOUR DADDY?	Toby Keith	74	74	
14	15		24	NO SUCH THING	Kyle Meyer	13	75	76	20	FLAKE	Jack Johnson	73	73	
18	17		25	A THOUSAND MILES	Vanessa Carlton	15	65	66	21	LONG TIME GONE	Ozisa Chicks	77	77	
26	23		26	HEAVEN	BJ Sammy & Yaseo Featuring Do	8	77	77	22	ELECTRICAL STORM	U2	77	77	
32	36		27	SABY	Ashanti	27	64	62	23	LOVE AT FIRST SIGHT	Rylee Hynette	73	73	
38	40		28	JUST A FRIEND 2002	Melina	4	79	75	24	SWEETNESS	Jimmy Eat World	70	70	
29	31		29	THE IMPOSSIBLE	Jay Nicholas	29	70	71	25	IN DA WIND	Trick Daddy Featuring Dee La & Big Boy	64	64	
31	29		30	BEAUTIFUL MESS	Diamond Rio	30	81	74	26	BIG MACHINE	Geo Geo Della	70	70	
33	34		31	SOMEBODY LIKE YOU	Kelly Rowland	31	82	86	27	LOVE OF MY LIFE (AN ODE TO HIP HOP)	Erykah Badu Featuring Common	82	82	
41	50		32	GOODBYE TO YOU	Michelle Briscoe	32	80	77	28	GRINDIN'	Diplo	30	30	
35	14		33	DOWN U In	In Gotti Presents The Ink. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita	6	84	68	29	FEEL IT BOY	Sevinia Man Featuring Jazzy	88	88	
34	26		34	TEN ROUNDS WITH JOSE CUIERVO	Tracy Byrd	26	85	79	30	WHY DON'T WE FALL IN LOVE	America	23	23	
39	41		35	CRY	Faith Hill	35	83	85	31	RD FATHER	Luther Vandross	83	83	
37	48		36	PO' HOLES	Nappy Roots Featuring Anthony Hamilton	36	87	81	32	SHE S	Mark Chesnut	62	62	
37	38		37	ORDINARY DAY	Vanessa Carlton	37	88	89	33	STEVE MCGUEN	Sheriff Crow	88	88	
21	20		38	HERO	Glad Krueger Featuring Jesse Scott	38	85	90	34	MY FRIENDS OVER YOU	New Found Glory	85	85	
25	24		39	THE MIDDLE	Jimmy Eat World	5	80	84	35	WALKING AWAY	Craig David	44	44	
40	32		40	SOAK THE SUN	Sheep Crow	17	81	78	36	THE RISING	Brooks & Dunn	52	52	
51	70		41	GIMME THE LIGHT	Seas	31	92	92	37	LITTLE THINGS	India Arie	92	92	
42	33		42	STINGY	Ginuwine	33	93	88	38	DRIFT & DIE	Puddle Of Mudd	91	91	
43	43		HOT SHOT DEBUT											
43	43		43	LOSE YOURSELF	Enimem	43	96	87	39	SHE LOVES ME NOT	Papa Roach	76	76	
46	57		44	DON'T CHANGE	Misq	44	96	96	40	CALL ME	Tweet	31	31	
45	54		45	SOMEWHERE OUT THERE	Orin Lacey	45	97	97	41	ARE WE CUTTING	Planet Tron Featuring Ms. Jade	97	97	
46	53		46	RUNNING AWAY	Hachback	46	98	98	42	WHEN YOU LIE NEXT TO ME	Killie Coffey	94	94	
47	39		47	WHERE ARE YOU GOING	Dave Matthews Band	39	99	99	43	I'VE GOT YOU	Marc Anthony	81	81	
48	57		48	DIMM	Christina Aguilera Featuring Brandy	48	94	73	44	OUT OF MY HEART (INTO YOUR HEAD)	SBFNN	56	56	
49	48		49	THE GOOD STUFF	Kenny Chesney	22								

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Ocean Way Mixes Latest Gear With 'A Vintage Vibe'

Continued from page 2

from Ocean Way, but when I was finally old enough to do the gig I'd dreamed of as a kid, everyone else had remodeled, in some asinine quest to remain modern. They'd wiped out the very thing that made them great. [Ocean Way] had the good sense never to touch the walls. It felt like you were in a real studio—you left connected to music history."

That analysis of Ocean Way Recording, a multi-room recording, mix, and mastering facility celebrating its 25th anniversary, is shared by innumerable audio professionals. The studio at 6650 Sunset Blvd. is the most visible aspect of a multifaceted operation that includes the two-studio Record One complex in Sherman Oaks, Calif.; an equipment rental company; a monitor and consulting business; and complete studio setups for location recording, all overseen by founder Allen Sides.

At Ocean Way, the studio's analog peaks a direct line from the flagship facility's past. It was at 6650 Sunset Blvd. that legendary producer/engineer/inventor/studio owner Bill Putnam built United Recording in 1957. Putnam had established Universal Recording in Hollywood, Ill., where he pioneered new recording techniques and developing specialized equipment. Universal Recording and its manufacturing arm, Universal Audio, quickly moved to Chicago, where Putnam recorded the Harmonics "Peggy Of My Heart"—considered the first pop record to feature artificial reverb. "It was the best of his clients," Putnam opened a West Coast studio, selling his interest in Universal Recording.

In the early 1960s, Putnam acquired Western Recorders at a neighboring building, 6000 Sunset, and United West was born. While the studios were drawing such artists as Frank Sinatra, Nat "King" Cole, Bing Crosby, and Ray Charles, Universal Audio—by then known as UREI—continued to develop innovative tools for the recording and processing of sound.

"I was doing recordings [at United] in the late '50s and early '60s," recalls engineer/producer Bruce Swedien. "I came out and did some recordings for a Chicago advertising agency and then some jazz recordings. Bill Putnam, who was my mentor, introduced me to this extremely tall, skinny kid in the late '60s. Bill referred to him as 'that hi-fi kid.'"

The "kid" was Sides, a former runner at Western Recorders. Sides opened a demo room in a garage on Ocean Way in Santa Monica Canyon in 1974, making live-to-2-track recordings to demo his hi-fi trios and solo acoustic speakers. While his speaker design was popular, often with his recordings inspired greater interest.

In 1977, Sides purchased enough equipment to fill his three rented



Swinging through the Years. Bill Putnam, left, whose United Recording is the progenitor of Ocean Way, with Bing Crosby, an early client. At right, Ocean Way owner Allen Sides, seated, with Brian Setzer.

garages from UREI manager Ray Combs for \$6,000. Putnam was out of town. UREI was short on space, and Sides needed equipment for his recording business. Putnam was annoyed that the equipment had been sold for so little but was intrigued by "that hi-fi kid."

"Bill and I just clicked immediately, and we became very good friends and business partners," Sides says. "Bill was a total sound fanatic; like myself, and I invited him down to the garage to hear my speaker system. He said he had never heard anything like it."

Not only had Sides established a recording studio filled with quality equipment, but Putnam also offered him exclusive rights to sell all surplus equipment for UREI and United and Western. So, the two began to acquire the inventories of bankrupt or closed studios across the U.S., affording Sides a dizzying choice of microphones, echo plates, pianos—everything he could possibly need for his growing recording schedule. Such artists as Ry Cooder, Victor Feldman, and Wayne Henderson kept the studio humming.

With four months' worth of bookings, Sides' lease was abruptly canceled. Fortunately, Putnam agreed to lease Studio B at United, the control room which Sides redesigned. "One of the first big sessions we did was Bette Midler's 'The Rose,' with a full orchestra," Sides recalls. "It was a big success, and the producer, Paul Rothchild, became a great client. Paul introduced another producer/engineer to us, Bruce Botnick. Bruce tried the room and loved it—he did two consecutive Kenny Loggins records with us, both of which went platinum."

When Sides took over Studio B at United, he brought the Ocean Way name with him. Ocean Way became a hub for jazz, recording such legends as Oscar Peterson, Sarah Vaughan, Ella Fitzgerald, and Count Basie, who cut his final three records there. Later, Bruce Hornsby's "The Way It Is" made Studio B's 1927 Steinway piano famous.

"It's what I would call the combination of technical and business sense to Oscar Peterson," says Swedien. "Bill Putnam is the only guy I've ever seen with that—except for Allen."

By 1982, Sides had leased Studio A from Putnam. The room where Sinatra had recorded "It Was a Very Good

Year" was immediately one of the top rooms in Los Angeles. When Putnam slowed by health problems, sold his companies to audio products giant Harman, the firm agreed to sell the Western building and its contents to Sides. Ultimately, he purchased the United building from Putnam as well. (Putnam passed away in 1989.)

AN ALLURING ENVIRONMENT

The acquisition of the two buildings complete, Sides modified and rebuilt studios and equipment, creating an alluring environment under the Ocean Way banner for top artists, producers, and engineers.

"Allen understands the essentials of what producers and artists need," Warner Bros. senior A&R staff producer Bob Cavallo explains. "That 'big picture' style, like truly great-sounding monitors, truly functioning boards. The maintenance is fantastic; everything sounds like it's supposed to sound."

"It's his personal vibe as well," Cavallo adds. "He understands what we're going for when we go into a studio, and he supplies it so well and in such a comfortable manner."

With Ocean Way taking its place among the elite recording studios, Sides was in need of more space. Swedien and Quincy Jones, meanwhile, were looking for a place to record Jones' *Back on the Block* and inquired about a studio that could accommodate the project. With this in mind, Sides acquired Record One in Sherman Oaks; after some renovations, the facility was soon fully booked.

"Allen and I had both dreamed of having a huge, totally discrete Neve desk with at least 80 inputs," Swedien recalls. "He went ahead and did it. It was a two 40-input Neve 8078 desks that Allen combined seamlessly into one gigantic, totally discrete desk. *Back on the Block* is very layered and textured, and the gorgeous sound on that was predicated on Allen wanting to do it. I even came up with a name for [the console] that I put on the album—I called it 'Colossus.'"

Back on the Block earned Swedien one of his five Grammy Awards. Those Grammys have a common trait: All were for albums recorded and/or mixed, at least in part, at one of Sides' recording studios. "I did part of *Thriller* with Michael Jackson at Ocean Way," Swedien says. "I did some of *Bad* and *Dangerous* at Ocean Way. I did most of *Back on the Block* at Record One, and also with Quincy, we did almost all of *Q's Joke* [Joni at Record One]."

"Off the Groove Dolls' hit 'Iris,' *Canova* says. "After we did 'Iris,' which was fully recorded at Record One's Studio A, for the next year or two, we were approached with 'Can we get that 'Iris' sound?'"

Producer/engineer Jack Joseph Puig, mix engineer for "Iris," among many others, has been ensconced in Ocean Way's Studio A for six years. "There are places where, for whatever reason, the energy is right," Puig says. "This is the Sonny & Cher room; this is Michael Jackson's 'Beat It'; this is Lionel Richie's 'All Night Long,' this is Garden of Eatin' by Ricky Nelson. It's Sinatra, Green

Day, No Doubt, Hole, Weezer. It's Black Crowes, Counting Crows, Sheryl Crow. What I like about it is [that] they have allowed me to tailor this room for me. Everything in this room is highly modified with one thing in mind: to try to make great-sounding records."

In 1996, Sides and Gary Bely, owner of House of Blues Studios in Memphis and L.A., purchased an 1850s-era church on Music Row, establishing Ocean Way Nashville. While it quickly became one of Nashville's premier facilities, Sides—busy with projects in L.A.—rarely spent time at Ocean Way Nashville. In 2001, Belmont University purchased the facility to strengthen its School of Music and Mike Curb School of Music Business (named for the founder of Curb Records).

Early in 2000, Sides was approached by a realtor who was interested in purchasing the Western building at 6000 Sunset. Although he was not keen to sell, Sides quoted a figure that, to his surprise, was accepted. Now known as Cello Studios, the four-room facility is continuing the tradition of Putnam and Sides, buying the elite artists, producers, and engineers who have always appreciated the attention to quality for which the building is known.

LAUNCHING STUDIO D

With the sale of the Western building, Sides began plans for a new mastering studio, one that would be run by JVC America called Ocean Way/JVC Mastering. Most recently, Sides has announced the imminent completion of Ocean Way's Studio D, which will house a Neve 88R console. "My Studio D has been three years in the making," Sides says. "I'm very particular, so I sat down and mixed for four, five hours on the 88R, and I just fell in love with it."

Engineer/producer Al Schmitt, a fan of the 88R who recorded Natalie Cole's "Unforgettable" in Ocean Way Studio B, says, "I'm happy about that. As soon as we heard [Unforgettable's] cover, I knew one knew it was going to be a smash. The acoustics of the room are just phenomenal. A couple of Allen's [Neumann M50 microphones], and you're off and running."

Engineer Dave Reitzas adds, "You can't get that vintage, vintage feel. That comes with Allen being a part of it. Being a world-class engineer, he knows what is supposed to be part of those rooms."

Pop divas or modern rock, the praise is effusive from all clients. "The gear is the best gear, the people are just amazing—everything works," says producer Nigel Godrich, who has recorded albums by Beck, Travis, and most recently Radiohead at Ocean Way. "But more than that, there's some sort of magic which is intangible, which is what everything to do with being creative—everything about it. I'm always very happy with what I get out of here."

Putnam clearly identified a kindred spirit in "that hi-fi kid." His assessment of the youthful Sides is accurate to this day. In an industry beset by diminishing record sales and an explosion of home-based recording, Putnam recorded studios displaying inexpensive but powerful digital gear, Ocean Way continues its winning tradition. "It's been a great year," Sides says, "as busy as any I've ever had."



Count Them In. Counting Crows take a break at Ocean Way's Studio A. Pictured, from left, are mixer Jack Joseph Puig, the Crows' David Immergluck, producer Steve Lillywhite, and the Crows' Adam Duritz and Dan Vickrey.

Stores Hope Veteran Acts Will Rock Yule Sales

Continued from page 1

on the resurgence of artists like James Taylor, Jimmy Buffet, Barry Manilow, and Bruce Springsteen—all of whom had their highest-debating albums in the Nielsen SoundScan era this year.

With the Rolling Stones' Tuesday (11) release of their *Porty Licks* compilation (*Billboard*, Sept. 14) in the leadoff spot, the fourth-quarter lineup includes sets from such venerable acts as Tom Petty & the Heartbreakers (*The Last Day*), Warner Bros., Oct. 8), Santana (*Shaman, Arista*, Oct. 22), Rod Stewart (*It Had to Be You: The Great American Songbook*), J Records, Oct. 22 (*Billboard*, Sept. 28); Eric Clapton (*One More Car, One More Rider*, Warner Bros., Oct. 25); Phil Collins (*Testify*, Atlantic, Nov. 12); and the late George Harrison (*Back in Back*, Dark Horse/Capitol, Nov. 19).

"There is a lot of anticipation for Santana," says Storm Gorm, director of music for the Amarillo, Texas-based Hastings chain. Sherman follows Santana's massive 1999 release with his award-winning, 11.1 million first release *Supernatural* (see [page 31](#)).

"We've seen an incredible amount of reaction to [the Rolling Stones'] ABKCO [reissues], and that was really, really encouraging," Newbury Comics says. "It's a real indicator of how well *Porty Licks* is do to retail what Pink Floyd's Capitol compilation *Echoes—The Best of Pink Floyd* did last year when it moved more than 1.5 million units, according to Nielsen SoundScan."

Virgin Entertainment Group, North America's senior VP of product and marketing Dave Ales, thinks another greatest-hits collection, *U2: The Best of 1990-2001* (InterScope, Nov. 5) will be a do well, predicting: "I think it will be a U2 Christmas."

In a quarter laden with big-name releases, one of the most highly anticipated is country crooner Tim McGraw's *Twain*, whose Nov. 19 release, *UP!* (Mercury), is her first since 1997's *Come On Over*. With sales of more than 14.3 million copies, that title is the top-selling album ever for a female, according to Nielsen SoundScan. "It should be huge," McGraw says. "Depending on airplay and crossover, she should sustain incredible sales."

Also hoping to lead a mark in the country-pop arena is LeAnn Rimes, with her Tuesday (1) *Curb* Records release, *Unleashed Angel*, and Faith Hill's Warner Bros. set, *Cry*, due Oct. 15. The other half of the former duo's McGraw couple is not far behind—Tim McGraw's *Curb* album, *Tim McGraw & the Danzelbach Doctors*, arrives Nov. 26.

Look for the fourth quarter to be especially strong for hip-hop/R&B releases. A new DJ set may not be tentatively due from DJ Premier's *Black Mocha* albums have all debuted at No. 1 on *The Billboard* 200. Jennifer Lopez is also slated to debut a new Epic release that day. Another highly anticipated project

is TLC's *30* (Arista, Nov. 12), which features the new recordings by Lisa "Left Eye" Lopes, who died earlier this year.

Key October hip-hop/R&B titles include Xzibit, *Man Vs. Machine* (Loud/Columbia, Oct. 11), LL Cool J, *10* (Def Jam, Oct. 15), Kelly Rowland, *Sincerely Kelly* (Columbia, Oct. 22), and Shaggy, *Lucky Day* (MCA, Oct. 29).

The genre's November releases will include Jay-Z, *The Blackprint II: The Gift and the Curse* (Roc-a-Fella/Def Jam, Nov. 5), Jaheim, *Still Ghetto* (Warner Bros., Nov. 5), Pat Coe, *Logality* (Terror Records/Atlantic, Nov. 12), Monica, *All Eyes on Me II*, Nov. 12 (*Billboard*, Sept. 21); Missy "Misdemeanor" Elliott, *Under Construction* (Elektra, Nov. 12); Ja Rule, *The Last Temptation* (Def Jam, Nov. 19); Craig David, *Slicker Than Your Average* (WildStar/Atlantic, Nov. 19); Toni Braxton, *More Than a Woman* (Arista/Atlantic, Nov. 12); Monica, *All Eyes on Me II*, Nov. 12 (*Billboard*, Sept. 21); Snoop Dogg, *Paid the Cost to Be the De Boss* (Priority/Capitol, Nov. 26); and Whitney Houston, *Just Whitney... (Arista, Nov. 26)*.

Among December's holiday R&B rap treats are Fabolous' *Street Dreams* (Desert Storm/Elektra), streaming Dec. 3; The Gaz-Census album *The Legend of the Gooz* (Virgin/Wu-Tang/MCA) and as-yet-untitled sets from Busta Rhymes, (J Records), Ginuwine, (Epic), and Jagged Edge (Columbia) arrive Dec. 10. Mariah Carey also makes her

'Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers. I'm expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record.'

—VIOLET BROWN, WHEREHOUSE ENTERTAINMENT

Island Def Jam debut on that date.

"I would say Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers," says Violet Brown, director of urban music for Torrance, Calif.-based Wherehouse Entertainment. "I'm expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record. They will be huge."

Retailers are hoping veteran rock group Pearl Jam, which has slowly seen album sales decline since its \$9.1 million-selling 1991 debut *Ten*, will experience a resurgence with *Riot Act*, scheduled for release Nov. 12 on Epic. Mello says

"It's going to set a lot for us, because we're an alternative-skewed chain."

Other rock titles include Bon Jovi, *Bounce* (Island Def Jam, Oct. 8) (*Billboard*, Sept. 28); 3 Doors Down, *Away From the Sun* (Republic/Universal, Nov. 12); Matchbox Twenty, *More Than Just Music* (Arista, Nov. 12); and Audioslave—which is Rage Against the Machine with former Soundgarden frontman/guitarist Chris Cornell—(Epic, Nov. 19), and Sum 41, *Does This Look Infected?* (Island, Nov. 26).

Although InterScope will not continue *Mr. Yano*, a *Nirvana* set is also strong fourth-quarter possibility (*Billboard* *Tulleen*, Aug. 20).

The bulletin has waned, but a number of past platinum performers provide pop titles with strong youth appeal, including *Jive* labelmates Nick Carter and Justin Timberlake, who will issue their respective solo debuts, *Nar or Never* (Oct. 29) and *Justified* (Nov. 5). Christina Aguilera returns with *Stripped* (RCA, Oct. 29), while O-Town releases its sophomore set, *O2 U* (Records, Nov. 12).

Latin fans will also have plenty to choose from, including Shakira's *Gracias a Dios* (Sony Discos, Oct. 29), Los Tigres del Norte's *La Reina del Sur* (Fonovisa, Oct. 29), and Jaguares' *Primer Instinto* (BMG, Oct. 22).

Stringtense's *The Rising*, which has sold 1.28 million units since its July 30 release, is also expected to sell

consistently through the holidays. Fratt says, "People are looking for a reflection of life and a celebration of life, and this album is a well-balanced version of serious and fun tracks."

Eminem is another artist expected to have continued success in the fourth quarter, with the Oct. 29 release of the InterScope soundtrack to his new movie, *8 Mile*. The new project contains a number of Eminem tracks and should boost the already spectacular success of his May release of *The Eminem Show* (Web/Aftermath/InterScope), which has currently moved 5.7 million units, according to Nielsen SoundScan.

Though the attitude toward fourth-quarter sales is encouraging, retailers are hesitant to predict whether they collectively will be strong enough to rejuvenate the industry.

"If you look to the first full week of Eminem, the sales were through the roof, and the industry was still doing bad," Mello observes. "So it's more complex than that; it's bigger than that."

The bigger picture includes the hope of regenerating sales by providing greater value for the consumer, a concept that many retailers feel has been lost with the availability of music on the Web. "There are ways of communicating the excitement of the key releases on a weekly basis," Alder says. "We've got to ensure that we're offering the consumer value rather than purely trading on price."

Fall Titles Should Lift DVD, Biz To New Levels

Continued from page 1

tainment executive VP of North America Marshall Forster says that "the cumulative box-office totals [for these releases] are great. DVD is positioned to be the soy item of the quarter."

Fueling that optimism is the expected growth of DVD-player penetration to 40 million households by the end of this year—an increase of more than 30% from 2001, according to the DVD Entertainment Group.

With this in mind, studios are rolling out a powerful fourth-quarter release schedule that includes *The Scorpion King*, *U2: Rattle and Hum*, *Universal* (Oct. 11), Warner Bros., *Spider-Man*, *Episode II—Attack of the Clones* (Nov. 12), Fox, *Lilo & Stich* (Dec. 3), Buena Vista, *Austin Powers in Goldmember* (Dec. 3, New Line), and *Minority Report* (Dec. 17). *DreamWorks* (*Shrek*) also on the schedule are such high-profile DVD catalog debuts as *Beverly Hills Cop* and *The Beat*; *Special Edition* (Oct. 8), Buena Vista, *E.T.: The Extra-Terrestrial* (Oct. 22), Universal, seven James Bond special-edition titles (Oct. 22, MGM), and *Back to the Future Part 3* (Nov. 17).

Retailers are expecting many of these titles to easily surpass last year's fourth-quarter sales results, when *DreamWorks Shrek* and Buena Vista's

Pearl Harbor reached new three-day (2.5 million units) and first-week (3.7 million units) DVD sales levels, according to the films' studios.

Mark Higgins, home-video buyer for the Albany, N.Y.-based Times World chain, predicts, "Spider-Man will be the premier title because it had such a big [domestic] box office." The title topped \$400 million in theaters.

Additionally, Stan Goman, COO of West Sacramento, Calif.-based Tower Records, picks *The Scorpion King*, *Scooby-Doo*, *Star Wars*, and *Spider-Man*, as the most likely record-setters.

Spider-Man includes partnerships with Cingular Wireless, Dr Pepper, and Carl's Jr. (*Billboard*, Aug. 3), while the studio's Nov. 26 release of *Men in Black II* will be supported by a \$24 million marketing plan that ties in promotions with Loews Cineplex and Ray-Ban.

DreamWorks is helming a multi-million dollar promotional campaign for *Spirit: Stallion of the Cimarron* (Nov. 19) that will include promotional partnerships with MGM's, Basin-Hobbins, Kraft, and Burger King. DVD packaging will also feature an instant-win sticker

ment senior VP of marketing Peter Staddon says competition is not necessarily a bad thing. "I might start [getting people into the habit of buying DVDs]," he says. "I'm confident that we'll see a growth with this."

Buena Vista Home Entertainment (BVHE) has already set the stage for this growth with its Sept. 17 release of *Monsters, Inc.*, which set a one-week sales record with 11 million combined DVD and VHS units, according to BVHE, in the wake of the company's largest marketing campaign ever. BVHE president Robert Chappek notes



"It's going to be a really strong Christmas for DVD," he says. "There will be a big rush for these hit titles."

With studios generating up to 40% of their yearly video revenue in the fourth quarter, they are now spending the kind of money usually reserved for theatrical releases to market a blockbuster DVD's arrival. For example, Columbia TriStar is spending \$100 million to promote *Spider-Man*, while Fox's Nov. 26 release of *Ice Age* will be backed by an \$85 million campaign involving 14 major partnerships (*Billboard*, July 20).

Columbia TriStar's campaign for

with such prizes as Ford Mustangs and Hewlett-Packard digital camera.

Universal Studios Home Video president Craig Kornblau says, "This is one of the biggest times for us. Last year at this time we released [the DVD distributor] *The Mummy Returns*." Similarly, in 1999, the studio issued that year's best-selling live-action title, *The Mummy*. Promotions for *The Scorpion King*, *E.T.*, and *Back to the Future Part 3* will be similar to those of *Ice Age*, which was released during Universal's 2001 fourth quarter, which grossed \$1 billion.

Though shelf space is becoming more crowded, Fox Home Entertainment

that this quarter, "DVDs will be very strong with families. A record number of households will get into collecting."

Retailers and executives also say that VHS should still experience strong sales in the fourth quarter. Warner expects *Scooby-Doo*—which will be backed by a campaign involving partnerships with Coca-Cola, General Mills, Kellogg's, and Keebler—to rack up at least 40% of its sales on VHS. For example, the VHS sets are only down about 10% from last year. VP of U.S. marketing Mike Saks notes, "It's still a benefit for retailers to merchandise both categories."

Santana's Aim: A Musical Union With Humanity

Continued from page 1

the 1996 Billboard Century Award honoree, says he actually views what might have been a dilemma as a gift from the universe.

"This is not an exercise in reaching greater numeric heights. How can you draw a numeric connection to a miraculous union of music and humanity? You can't. You simply bow your head and humbly offer thanks," he explains. "Then you use the opportunity provided by that miracle to continue sharing your heart and your soul and all you've learned in life with the world. I could've gotten all tripped out by sales and stuff like that. But that's not where I am as either a human being or as an artist—and I refuse to give up."

Still, there was one very concrete, logistical issue for the artist to resolve. Between the completion of *Supernatural* and the sessions that would culminate in the imminent *Shaman* (due worldwide Oct. 22), his key creative collaborator, Clive Davis, had left Santana's home of Arista Records (where Davis was president) to start his own J Records. Then again, for Santana, the resolution was a no-brainer.

"My connection with Clive transcends industry affiliations," he says. "The idea of making this record without Clive was inconceivable to me."

So Davis came aboard as album producer with Santana. The two forged a partnership that took them through a two-year musical odyssey, during which Santana cooked up his signature brand of Latin-tinged instrumentals while Davis flexed his considerable muscle in unearthing well-crafted songs that both enhance the artist's vision and possess hit potential.

"It was challenging, to say the least," Davis says. "But Carlos and I agreed that we would approach this project in the same spirit and with the same energy we did with *Supernatural*. In the end, we have an album that everyone involved can be immeasurably proud of."

An added element on *Shaman* that was notably different from *Supernatural* was the participation of Davis' successor at Arista—label president/CEO Antonio "L.A." Reid, who served as executive producer. Was there any difficulty in having two industry titans involved on the same recording?

"Not at all," Reid says. "Clive and I have a long and great history together. It was like old times for us to work together on this project. Plus, Carlos and I share a strong mutual respect. We were all geared toward one common goal: To make an extraordinary piece of music. I believe it's exactly that. And it was not easy, given the mountain presented to us to climb as a result of *Supernatural*."

Supernatural is a high point for an artist whose career spans more than 30 years. His 33rd recording, it has sold 11.1 million copies in the U.S., according to Nielsen SoundScan, with Arista reporting worldwide sales of 25 million. It also earned nine Grammy Awards in 2000, including album of the year, best rock album, and record of the year. The set's breakout single, "Smooth" (featuring Matchbox Twenty singer Rob Thomas), logged 12 consecutive weeks at No. 1 on The Billboard Hot 100.

SPREADING A 'SPIRITUAL' VIRUS

For Santana, *Shaman* was born a little more than a year ago, when he wrote "Victory Is One," an epic instrumental that interweaves threads of rock, Latin pop, and R&B. It bears the most important stamp of a Santana composition: It is not aimed at one musical sensibility.

"It's intended to remind people of the bigger picture; a picture that doesn't subscribe to one genre or mind-set," he says.

From there, the artist says ideas began to flow freely and take solid shape. One of his greatest points of pride on the album is the set closer, "Novus," an ethereal instrumental that showcases some of Santana's most lyrical, evocative guitar lines.

"At the risk of overstatement, this song is like the new '1812 Overture,'" he says. "It speaks about humanity, living with unity and harmony. This is what's important to me. I don't play music to pay the rent. I play to remind people of



- SANTANA - A CAREER TIMELINE

- 1969**
The group Santana issues its Columbia debut, spawning the hit single "Evil Woman"
- 1969**
Santana plays the main stage of the Woodstock festival
- 1970**
Santana issues his sophomore set, *Abraxas*, featuring the classic hits "Black Magic Woman" and "Oye Como Va"
- 1972**
Carlos Santana records his first album without his band, a live set that starts a long association with Buddy Miles
- 1985**
Santana plays Live Aid, reuniting the original Santana band lineup
- 1986**
Santana writes the score to the film *La Bamba*
- 1992**
After a 20-year association with Columbia, Santana signs with Polydor, issuing the acclaimed *Sacred Fire* album
- 1993**
Santana forms the short-lived Guts & Grace label via Island/PolyGram
- 1996**
Santana wins the Billboard Century Award
- 1999**
Santana issues the Arista set *Supernatural*, which sells 11.1 million copies in the U.S. and 25 million worldwide
- 2000**
Santana wins nine Grammys for *Supernatural* during the 42nd Annual Grammy Awards.

the big picture of life. Music is a tool to spread a spiritual virus. I see a song like 'Novus' as a means of spreading a virus that everyone wants to catch."

As songs like "Novus" and "Victory Is One" took form, Santana says he felt "completely open and emotionally available" to channel and interpret a wide range of styles and concepts to the 16 songs that constitute the richly textured *Shaman*.

"The problem with a lot of musicians and bands is that they paint with one color," he says. "They pick one style and stay there. That's too stifling to me. I want to use each and every color available. I want to paint rainbows."

To that end, *Shaman* employs a diverse troupe of guest performers to execute songs that run the gamut from traditional Latin and rock to pop and R&B—with occasional injections of hip-hop and electronica. Among the artists featured are Chad Kroeger from Nickelback, Dido, P.O.D., Macy Gray, and Michelle Branch, who vocally fronts the set's retro-R&B-laced first single, "The Game of Love."

Santana is particularly pleased with Branch's performance and demeanor, which he likens to Placido Domingo, who also appears on the album.

"They both have an immense sense of innocence in their voices—and there's nothing more powerful in this life than innocence," he says. "They are vastly different singers in an obvious sense, but they also both have a crystal-clear vocal purity that tightly connects them in my mind. They approach performing with a quality that's almost childlike in terms of energy. They're truly mesmerizing to watch."

Absent from the performing lineup is Thomas. He has, however, contributed several cuts to the project as a songwriter.

"Honestly, it just worked out that way; there was no premeditation or planning," Santana says. "We simply let each song follow its natural conclusion. My brother Rob has written some beautiful music; I'm glad that his presence will be so strongly felt on this album."

BRINGING 'LOVE' TO RADIO

With *Shaman* complete, Arista and Santana are focused on establishing a firm place for the album in the marketplace.

"Clearly, we have a challenge ahead of us," says Mark Shimmel, senior VP of marketing and artist development for the label. "When you follow a mega-hit record, even if you do respectable numbers, the perception is not always good. But we believe that Carlos has increased that musicality and depth of what *Supernatural* started."

Shimmel adds that a radio-friendly launch of the project is vital. "The Game of Love" went to all radio formats Sept. 17. It is complemented by a videoclip directed by Paul Feor, which is slated to begin rotation on MTV, VH1, and MTV2 before the end of September.

"It's an excellent first single," WRNR Annapolis/Baltimore music director Alex Cortright notes. "It has a wonderful feel that people should have a quick and ready connection with."

In addition to promoting to radio, Arista hopes to draw attention to *Shaman* via a press of TV appearances that were also being confirmed at press time. Also in the planning stages is a world tour that will likely begin in early 2003. In the meantime, Santana (who manages his career with Michael Jensen of Los Angeles-based Jensen Communications) will do a handful of special performances in the U.S. and Europe, where he is planning numerous dates in December.

NEW ALBUM HAS 'BROAD APPEAL'

While Arista and Santana are concentrating on breaking "The Game of Love," they agree that the project does not hinge on one single—or one demographic.

"This is a youthful single—and that's a great way to begin—but this is a record of broad appeal," Shimmel says. "If you went into it a record store with a camera and took a snapshot, you would find that 90% of the people seen are potential Santana buyers."

Arista VP of marketing Tony Ward agrees, adding that "this is not about a single. This is about the old-fashioned album business. We're going to strive to expose as many cuts as possible to draw different elements of Santana's audience. Not every cut can be a single, but every cut can be used to catch a listener's attention."

That's a philosophy Santana says "makes [my] heart sing. I'm grateful to be in a scenario where my label doesn't just want dessert. They want the whole meal, all of the flavors and side dishes—everything that allows you to leave a musical experience full and enriched."

No Party For Dance Retailers

Continued from page 1

is for sale; its classified ad appears in this issue.

"We've survived acetates to 78s, mono to stereo, stereo to quad, LP to 8-track, 8-track to cassette, cassette to CD, CD to DAT, but we can't survive CD to MP3," Record Rack owner Bruce Godwin says. "We've survived price wars and chain wars, but nothing has ever been as bad as this. Our business is down 80% from three years ago."

"It's sad," Godwin continues, "but there's a younger generation that feels that it's their right, to not have to purchase music—it's there for the taking. It's about downloading tracks for free and ripping CDs for friends." Logic Records GM Kelly Schwesberg recalls a time in the '70s when music fans would listen to the radio and then go to the record store to buy their copies, "so they have a right to buy their favorite singles." She laments, "This doesn't happen anymore."

For Schwesberg and others interviewed for this story, radio *az* was the driving force for singles sales. Today, however, Schwesberg notes, "kids don't buy their copies from the radio. Radio no longer drives them into the stores. The little box"—what used to be a radio—is now a computer."



To illustrate her point, Schwesberg points to two Logic compilations released three years apart: 1999's *John Blair Party: NYC's Best Dances, Vol. 1* and the series' fifth volume, released earlier this year. The former sold 21,000 units, according to Nielsen SoundScan, while the latter has sold 3,500 copies.

"This is a good barometer for us as to what's going on," Schwesberg says. "The first volume did well for us; the units sold of the latest volume don't even pay for us to master it." Sadly, Schwesberg agrees that Nielsen SoundScan, which the latter has sold 3,500 copies.

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downward spiral. "Music will forever be swapped, consumed by digital transfer," he says. "For the composer, it's unfortunately here to stay. Unless the provider can be leveled or held responsible by the governing bodies, there's no stopping the loss."

But Godwin remains optimistic. "Alternative means of making your music valuable is needed to cheapen or lessen the value of the burned version," he says. "Comments like, 'Oh, so you only have the download version' need to be part of the future dialog."

SCRATCHING SYSTEM HURTS

While many cite illegal downloading as the main culprit for the recent spate of dance music specialty-store closings, new pieces of gear like Stanton's Final Scratch—introduced this summer—can't be ignored.

Final Scratch allows real-time music manipulation and recording of digital music files (wav and MP3). Ultimately, with a standard turntable/mixer setup and a laptop computer, Final Scratch enables a DJ to treat digital music files the same way he would a 12-inch vinyl single.

"This piece of gear is going to have a huge impact on the way we do music," says James Graham, who along with Chris Stiles owns DJ Hut in Washington, D.C., at the same location that formerly housed 12-inch Dance. "It makes it that much easier to treat MP3s as pieces of vinyl. It's a real benefit to the DJ, as well as the club DJ's main tool." Other retailers—including Satellite CEO Scott Richmond, E.D.'s co-owner Ben Jones, and Better Days owner Jason Jones—concur.

Stanton Magnetics VP of sales and marketing Laura Devens says Final Scratch was developed with the overall objective of supporting DJs and giving them a tool to further develop their art form.

Acknowledging that Final Scratch "is developed to work with all types of electronic files," Devens adds that her company's position is to support all music that can be acquired through proper retail channels. Stanton does not in any way support the practice of acquiring music via unapproved channels.

Devens says Stanton is "investigating future versions of Final Scratch [that] would allow clubs to be able to develop their own, using the royalty revenue streaming for artists that is, today, dicey at best."

Still, retailers understand why DJs are embracing this new piece of gear. "There is a serious lack of CD singles being made commercially available, and not all DJs are interested in the condition of anonymity, offers." This business has gotten increasingly cut-throat. No DJ wants to be the last one on the block to play something. We all want to be the first one playing it. And sometimes, you need to do whatever it takes to get your hands on that hot track."

Another DJ points out, "Why

Satellite CEO: Let Public Know Who Is Hurt By File Sharing

Alarmed by the impact of file sharing on the dance-music landscape, Scott Richmond, New York-based CEO of Satellite Records—which encompasses labels, retail stores, and a Web site (satelliteretools.com)—has embarked on a crusade to make people aware of the realities of illegal downloading.

Richmond recently launched his "awareness campaign" with a letter to key individuals in the dance/electronic community, as well as to the Recording Industry Association of America (RIAA). In essence, his campaign—which would combine visuals and editorial content—is designed to "educate the public about the fact that they are stealing." (The RIAA and a coalition of industry groups announced an anti-piracy campaign Sept. 26 last year, page 4.)

Richmond wants to see full-page print ads in popular magazines and TV spots showing the faces behind the independent artists, bands, and labels. "These ads would explain and show that downloading is literally taking food off their

tables—perhaps leading to no new music in the future." Richmond explains, "People would see that they are stealing, and they would also see the faces of the people they're stealing from."

It stresses the importance of not featuring major artists or labels in such a campaign, as the public perception of them is that they are "fat cats who have more than enough money."

To get the ball rolling, Richmond says, "we need to start a societal discussion about the morality of the issue. The public might think they're only taking from the successful, rich artists and labels when downloading, but that's far from reality. The ones being severely affected are the independent artists and label owners—folks who are, in reality, very similar to those doing the downloading. Ultimately, we need to show that illegal downloading is neither OK nor cool to do."



RICHMOND

MICHAEL PAOLETTA

would spend \$11.99 for an import single of a track not commercially available in the U.S. when I can download it for free? Do the math. It's not my fault that some of these labels aren't making available the product we want."

Nashville-based club/mix-show DJ Ron Stomowicz refers to the Victor Calderone remixes of Madonna's "Beautiful Stranger" to further illustrate the point. "If you wanted these mixes, you had to buy the British or German import single. And for me, \$11.99 is just too expensive. In a weakened economy like we're currently experiencing, this only becomes more of a problem."

CONSUMERS FORCED TO DOWNLOAD

Radical Records president Jürgen Korduletsch understands that consumers aren't "by no means" going to make the single a viable way to buy music again, the industry is forcing consumers, especially young ones, to download music," Korduletsch offers. "Once kids stop going to record stores—what's the point if they can't find the music they want at a reasonable price?—they'll also stop buying full-length albums."

In addition to the demise of the single, retailers must also deal with product not being released in a timely fashion. "Labels must rethink

their marketing plans," Godwin offers. "They can no longer wait to release an album only after a marketing plan is in place. By that time, those who truly want it will have already downloaded it."

"Once an album is completed, the label needs to release it immediately," Godwin continues. "The days of having ample lead time to properly set up a release are long gone. Today's kids are too Internet-savvy to actually wait for something that they want today."

Godwin points to several of his customers who have been enjoying Underworld's just-released *JBO/V2* album, *A Hundred Days Off*, courtesy of downloading. "Oh, they've had this album for the past four months. In fact, they've also probably been bringing in their MP3s of the new week's single 'I Can't Move My Mind'." Labels, especially the majors, have no clue as to what's really going on.

Perhaps a reality check is needed. In the Sept. 28 edition of *Billboard*, the top 50 entries on the Hot Dance Music/Maxi-Singles Sales chart sold a combined 15,000 units, while last year at this time, the top 50 entries on the same chart sold 38,000, according to Nielsen SoundScan. That's a decline of 61%.

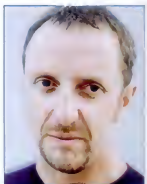
The overall maxi-singles market is down, too. In the Sept. 28 issue, the overall maxi market moved 79,000 units, while at this time last year, maxi sold 142,000—a decrease of 44%.

Looking at specific titles in the Sept. 28 issue, Jennifer Lopez's "Alive" at No. 1 sold 1,500 units for the week, while Ameriie's "Why Don't We Fall in Love" at No. 10 sold 350 copies. This time last year, Jagged Edge Featuring Nelly's "Where the Party At" at No. 1 sold 7,000, while Madonna's "What It Feels Like for a Girl" at No. 10 sold 12,000 units in 2000. Madonna's "Music" at No. 1 sold 33,000 copies, while Celine Dion's "That's

the Way It Is" at No. 10 amassed sales of 1,700 for the week.

Ironically, despite all this gloom, Korduletsch says Radical's business is up at least 25% this year. He credits this to an aggressive release policy, a better balance of compilations and artist albums, and "a couple radio hits haven't hurt."

For those launching labels—like DJ/producers Dave Ralph (R-factor



RALPH

recordings) and Arthur Baker (Bluffed W.K.), singer Ultra Naté (Whore Records), and industry veteran Bill Coleman (Peace Bisquit Discs)—such words are like a soothing balm.

"I realize it may not be the best time to be starting a label," Ralph acknowledges, "but I also believe that if done properly, people will still pay for music they want."

According to Ralph, all releases from R-factor will be available as 12-inch vinyl singles and as file downloads at the label's Web site (r-factor-recordings.com). "Since downloads don't cost me any manufacturing costs, the key is to keep them cheap," Ralph explains. "While some say subscription services don't and won't work, I believe this is the future—and the future is now."



KORDULETSCH



ELLIOT GOLDENTHAL

JULIE TAYMOR

THOMAS NEWMAN

RANDY GERSTON

Goldenthal, Taymor Join Lineup For Film/TV Music Conference

Joining the cast of panelists scheduled to appear at The Hollywood Reporter/Billboard Film and TV Music Conference are director Julie Taymor and composer Elliot Goldenthal, the creative duo behind Miramax Films' upcoming release *Frida*. The two will discuss the composer-director relationship in a session moderated by Robert J. Dawling, editor-in-chief/publisher of The Hollywood Reporter.

Also added to the conference lineup are composer Thomas Newman, a Grammy Award-winner for his score to *American Beauty*, and actor/director Todd Field. In a session titled "Fu' CA Above," the two will explore their collaboration on *In the Bedroom*, focusing on the creative and technical issues involved with creating and cutting music for the Oscar-nominated drama.

Newly confirmed to take part in the conference is the creative team behind the upcoming 20th Century-Fox film *Drumline*, including executive music producer Dallas Austin, Danielle Diega and Mike Knobloch of Fox Music, John McHugh of Jive Records, composer John Powell, and director Charles Stone. They will join Fox Music president Robert Kraft for the session titled "Anatomy of a Film." Also newly confirmed are Glen Brunman president of Sony Music Soundtrax, who joins moderator Randy Gerston for the session titled "O Soundtrack, Where Art Thou?", and Robert Kelley of Warner Bros. Television, who will take part in the "Getting In Sync" session.

The conference will take place Oct. 10-11 at the Renaissance Hollywood Hotel in Los Angeles. For more information, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com.

upcoming events

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-11

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards
The Eden Roc Resort • Miami Beach • Feb. 6-8

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK @



COMING THIS WEEK: The U.K. is not exactly known for exporting hip-hop to the rest of the world, but Mike Skinner's one-man project the Streets is trying to reverse that trend. The Streets' debut set, *Original Pirate Material*, was nominated for the U.K.'s prestigious Mercury Music Prize this year and will soon arrive in North America via Vica Records/Atlantic. A review of the album will appear exclusively on Billboard.com.



MIKE SKINNER

Also this week, read the last of four installments in Billboard.com's series of excerpts from Richard Deskin's new Sheryl Crow biography, *No Foot In This Game*.

Billboard.com will also feature reviews of Built to Spill frontman Doug Martsch's solo debut, *Now You Know* (Warner Bros.), and jazz-leaning rock combo Soulive's *Get Down (Vol. 1)*.

News contact: Jonathan Cohen • jcohen@billboard.com



BOOK OF THE WEEK TOP COUNTRY SINGLES

Newly published by Watson-Guptill/Billboard Books, *Top Country Singles 1944-2001* by Joel Whitburn is the ultimate compendium of essential facts and chart-related data on country singles over the past 57 years.

Musicologist Whitburn began publishing information in 1970 based on a Billboard's Hot 100 chart and is the author of numerous books that examine Billboard's major charts. *Top Country Singles* provides artist-by-artist listings of more than 2,200 acts and 17,800 titles that reached Billboard's country singles charts from Jan. 8, 1944, through Dec. 29, 2001. Also provided in this fifth edition are updated and expanded artist biographies that allow additional insight into the lives and careers of the charted artists.

Top Country Singles 1944-2001 (ISBN: 0-89820-151-9) can be purchased by calling 800-827-9810 or by ordering online at www.watsonguptill.com. For more information, visit www.watsonguptill.com.

visit www.billboard.com

The Billboard DORK DEAT

EDITED BY CHUCK TAYLOR



Bennett's Hallmark Moment

The Hallmark Channel will premiere *Christmas With Tony Bennett*—Behind the Scenes Nov. 16, with an in-depth look at the making of the legendary singer's first holiday release in 35 years. Below on the set, Bennett, right, works with Don Jackson, conductor of the London Symphony Orchestra.



A Good Save

Former President Bill Clinton joined VH1's Save the Music Foundation and Time Warner Cable (TWC) in Milwaukee to celebrate the reinstatement of 65 Milwaukee public elementary school instrumental music programs. Donors contributed \$1.5 million worth of musical instruments for these schools, including \$500,000 that TWC raised through support from the Southeast Wisconsin community. **Hosts & the Blowfish** frontman **Darius Rucker** was also at the event to speak about the benefits of music education in his career. Pictured, from left are Rucker, TWC Milwaukee VP of public affairs **Bev Greenberg**, Clinton, TWC president **Carol Howe**, and VH1 Save the Music Foundation director **Bob Morrison**.



The Hives Alive

Hot rockers **The Hives** were among the performers at last month's LIFEbeat 10th-anniversary benefit concert at the Hammerstein Ballroom in New York. Pictured is lead singer **Randy Fitzsimmons**.



Emiel Petrone, third from left, with fellow wine connoisseurs and WOVH members in Napas.

the right wine with the right food," Petrone says. "It's not taken lightly. We try not to be guided only by real-life labels. We go rather deep into catalogs. With champagne, for example, most people are very geared to the brand, Dom Pérignon or Cristal. There are 20 other champagnes that taste just as good."

One of the group's more memorable lunches, Petrone says, involved a "vertical tasting" of the white bruedes Chateau Cheval Blanc. A vertical tasting involves sampling a number of vintages in a row, in this case from 1947 through 1990.

He also recalls one of his first lunches attended by WOVH's latest member, Temptations manager Shelly Berger. "Eddie [Kerkhof] had a bottle of wine in a brown bag you couldn't see it," Petrone says. "He said, 'I'll give anyone \$100 if you can guess what it is.' Shelley said, 'It is Pinot Noir, like with every Pinot, owner of Opaquet/Wines.' ... Was absolutely right."

Many wine producers also come to WOVH to test out their products. The group primarily samples from France and California, although it has sampled wines from all around the world. WOVH additionally puts together special events, including a New Year's and a Fourth of July celebration in which some times taken place in California's Napa Valley.

But what really means the most to WOVH's members, Petrone says, is its true spirit of camaraderie. "We take pride in stating that we go to enjoy each other and the wine," he explains. "One of the rules at our lunches is we talk about wine, and the other is that no business is ever done."

One of our goals is to try to put



Emiel Petrone, left, with Shelly Berger, owner of Opaquet/Wines.

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'ALL MY EX'S' by Matt Gaffney

- Across**
- 1 "And the Winner Is..." (Capitol Inc.)
 - 5 Sophie B. Hawkins hit ... I Wish I "Was Your Lover"
 - 9 His first No. 1 was 1983's "Heaven"
 - 14 Dance star in *Inspired* 15 Al Martino hit of 1953 "Living ..."
 - 16 Aury and Krupa
 - 17 Bandmate of "Tummy" Lee
 - 18 "Love songs ... do" (Billy Ocean lyrics)
 - 23 Mary-Kate and Ashley of "Full House"
 - 21 KISS's biggest hit
 - 22 "Gimme All Your Broken Heart" band with "The ..."
 - 24 They yearn "no ..."
 - 25 Letter for "Yankee ..."
 - 28 "The Clash rocked it ..."
 - 31 KISS's biggest hit
 - 32 "I Miss You"
 - 35 Kind of trombone
 - 38 Decorate with an ...
 - 39 Most comic opera ...
 - 40 DJ school KURTIS
 - 41 *Shogun* movie
 - 42 Not King Cole's ...
 - 43 "Ridge Boys"
 - 44 Frank Zappa tune of "You Are What You Is"
 - 45 "Tommy" song "O ..."
 - 46 "One Thing Leads to Another" band
 - 47 Carpenter and Aars
 - 50 Greenwood of "God ..."
 - 51 With BT's down, it starts with "Dance up ..."
- Down**
- 2 "Another Part ..."
 - 36 Pool table's edge
 - 37 Casanova player button
 - 42 With 54 career ...
 - 43 Beyoncé Knowles's role in "Austin Powers in Gold-member"
 - 44 See 62-across
 - 45 out (sounded up, in baseball)
 - 47 They whipped ...
 - 48 Indigo Girls' Jane "Hamer and ..."
 - 49 Leaves marks on the road
 - 70 Letters that link "The Best Week?"
 - 71 German river

- Down**
- 1 The Commodores' 2 That sat with Lonnie Ritchie
 - 2 The first as a pianist
 - 3 Gets anything 4 Madonna No. 1 whose video featured a bulldozer
 - 5 Sons "L.A. & Other" characters actor
 - 6 Sinatra's ex-wife
 - 7 Makes a disco version "myce"
 - 8 "Tom's Cat" (No. 1 from 1986)
 - 9 Play's genre
 - 10 Label founded by Russell Simmons
 - 11 Power players
 - 12 *Boyz n the Muz* (No. 1 from 1993)
 - 13 *Boyz n the Muz* (No. 1 from 1993)
 - 14 11-year-old Beatles' 1964 album
 - 15 Menahem Chennin's "City Manana"
 - 16 Americano's "Top ..."
 - 17 "Young to ..."
 - 18 *Shogun* director's own's epic
 - 19 "You only have ..."
 - 20 "I Parents Just Don't Understand" line
 - 21 Put papers in their places
 - 22 1970's real ...
 - 23 Whiffs, in ...
 - 24 Play's genre
 - 25 1012
 - 26 Band formed by Simon Phillips
 - 27 59 and 81-armed
 - 28 *Boyz n the Muz* (No. 1 from 1993)
 - 29 51-acre ...
 - 30 Football playing ...
 - 31 The U.S.A.
 - 32 65th President's proclamation



The solutions to this week's puzzle can be found on page 66.

RIM SHOTS by Mark Parlat

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